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# INTRODUCTION

TO THE

# STUDY OF ART-MYTHOLOGY

BY

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TRANSLATED BY JOHN GRANT.

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1. Among the nations of the pagan world the Greeks, alone, arrived at the conviction, that the spirit we see pervading the celestial bodies, which stirs in the stubborn rock, and testifies its power in plants and animals, is, not only, identified with the intelligence dwelling in man, but, in man, has attained to its ultimate glory and resting place. The poetry and sculpture of that highly gifted and noble people represent the human personification of universal nature: since they have clothed in the most perfect organic forms, and endowed with a feeling of conscious existence, all abstract life and being. The result of this wonderful psychological process is the Anthropomorphism, the metamorphosis into the human form, undergone by every ideal representation that comes in contact with the Greek phantasy.

2. This mode of thinking, the peculiar privilege of men of true genius in all times, enabled them to seize by anticipation, and with childlike simplicity, those truths which have been discovered and established, at the sacrifice of the most varied and costly appliances, by the progress of knowledge in our own times. The symbolical language, they made use of, renders the significance of the individual miraculous works of the Almighty more intelligible than the most learned dissertation. Above all, it receives its most definite expression in the works of the chisel, which place before our eyes with the utmost clearness, the manner in which the Greeks regarded nature; and contain such treasures of knowledge as will probably never again be assembled in such a comprehensive mode of expression.

3. Every genuine work of art — and what plastic representation that ever came from the hands of the Greeks is not such! — was not produced simply for the purpose of creating a pleasing sensation by means of visual perception; but also to convey an idea distinctly to the mind, which nature herself had not, otherwise, the power of communicating. Wherever she has attained to an apparently satisfactory development, and is thrown back upon a repetition of the types already existing, the artistic power and impulse, inherent in man, comes forward to her assistance, and enables him to break through that ever-recurring circle which seems to be opposed to all mental advancement. A world of ideality rises before him filling up and reconciling the chasms and contradictions that tend to awaken discouragement in the thoughtful mind in the midst of the most poetical conceptions of nature.

4. The holy scriptures have represented man as having been formed according to God's own image. The Greeks, on the contrary, invested their deities with the forms and essences of humanity. As man, in a perfect state, can only exist as a corporate body, they did not rest satisfied with clothing these in ideal beauty; but have imagined them as members of a general community, swayed by human passions, and acting in every respect as rational beings. This commonwealth of the Gods is situated on the pure heights of Olympus. Governed by stable and eternal laws it is the noble reflexion of that patriarchal state of society represented in

the true mythological period: and in the contemplation whereof the mind requires to be guided by sober earnestness and quiet passivity; otherwise the splendid representations of poetry must sink into those ludicrous images, which in modern times only tend to delude and mislead the imagination.

## ZEUS.

5. The middle point and summit of this commonwealth is Zeus, the youngest offspring of an ancient sovereign family, whose chief he succeeded in hurling from the throne. This event gave rise to a new period. His father, like all eastern despots, having endeavoured to rule the world with inflexible sway, Zeus became the disposer of the welfare of nations and the stay of freedom: which was in fact the very condition of the existence of Greece. Arbitrary will is entirely foreign to his nature, yet he is well aware of the power he possesses not only over mankind but over the gods themselves.

6. Zeus was the son of need and hard necessity. Kronos his parent, a man of dark, surly, and suspicious nature, quaked with fear at the sight of his own offspring. Hence he was seized with the mad idea that by the destruction of his posterity he could arrest time in its progress and retard the development of history. The oracle having foretold that he should be desposed by his own children, he devoured the infants as soon as they were born, thinking thereby to ensure the eternal duration of his own power. Guided by far different feelings, the love which his consort Rhea bore for her offspring was the ruling passion that deadened every other feeling in her breast. It rendered her, at length, insensible even to the attachment she once cherished for her husband. No longer possessing legitimate influence over his mind, she had recourse to stratagem, and on the birth of her youngest infant, instead of the child she offered him a stone wrapt in swaddling-clothes which he eagerly devoured.

Pl. 2.  
Deception of  
Kronos:  
Capitoline  
altar.

7. This event, pregnant with such momentous consequences, is represented with all the naïveté of the myth on one of the marble slabs of an altar in the Capitoline Museum. Unfortunately but one figure remains of this delineation of maternal anxiety. Rhea seems imploring assistance from the heavenly powers. In the next portion the ruler of the universe appears on his throne, receiving, with eager haste, the stone wrapt in swaddling-clothes, from the hands of his spouse. It is interesting to observe the contrast between the feigned simplicity of Rhea and the malicious suspicion of Kronos. The veil covering her head is in keeping with the resolute reserve of her thoughts and the manner in which he spontaneously lays hold of the back of his head indicates the restrained passion that masters him and to which at last he falls a victim. Whilst his attention is engrossed by one subject alone, to make the things that are, as if they had never been, and to destroy the existence awakening into life, he neglects to examine more attentively the immediate object of his fear, and, what often happens to men of suspicious disposition, becomes the chief instrument in bringing about that, which it was his interest and desire to prevent.

8. We have seen in the simple, unpolished language of the fable, that Kronos swallowed the stone wrapt in swaddling-clothes and that the future ruler of the universe was saved thereby. The fostering care of a mother was still requisite for the new-born infant, and as this could not be administered in the habitation and under the eye of her deceived husband, Rhea caused it to be conveyed to the island of Crete and placed under a she-goat to nurse. There being still danger that the wailing of the child might awaken, once more, the suspicions of Kronos, she summoned the Corybantes to her aid and they, clashing sword and shield together, danced around the weeping infant. The din of arms drowned its tender voice, and Kronos was deceived once more.



9. This mythic occurrence is represented on the third slab of the altar in the Capitoline Museum already mentioned. Seated on a solitary rock the infant god is stretching his tiny hand towards the milk-dropping dugs of the goat. The patient animal seems to regard him as one of her own offspring. On both sides appear the Corybantes, youths of martial bearing, whose only covering is a light mantle flowing down the shoulders. Equipped with sword, shield and helmet, they are threading the famous dance which the Greeks celebrated at the cradle-festival, down to the latest times, as a memorial of the wonderful preservation of the greatest of their gods. This representation contains, so far, all that is necessary to portray this remarkable event. We would only direct the attention of the reader to the indication of the locality. This is symbolized by a female figure sitting on a steep rock with a battlemented crown upon her head. The island of Crete is here conceived as a personal existence, participating in passing events and watching with anxious care over the first momentous hours of the tender offspring of the gods.

Pl. 3.  
Zeus sucked  
by Amalthea:  
Capitoline  
altar.

10. A frieze in the hall of muses in the Vatican gives a lively picture of the sword-dance, whereby the Greeks endeavoured to commemorate the circumstances attendant on the infant years of Zeus. Slender youths, their heads adorned with helmet and fluttering tuft, move with graceful heroism opposite to each other. The only protection to their bodies is the shield; and the sword which should evidently be in their grasp does not appear in the marble: nor does the eye of the spectator feel the want of it, the attention being exclusively occupied with the expressive movements of these gracefully animated forms. It is pleasing to observe the skill displayed by the artist in delineating the muscular power of the arm, and the pliability and noble bearing of the body. Nor has he been less successful in imparting to every figure the easy poise of equilibrium and an unconscious feeling of true manly courage. Regardless of death or danger they thread their way amongst bristling swords as were it some flowerstrewn path. This production may serve to convey some notion of the religious enthusiasm with which the Greeks of the better period were wont to rush into the tumult of the fight and, with far inferior numbers, to measure themselves against mighty hosts. Impelled by a feeling of conscious might, and inspired by the ideas of honour and fatherland, they wander before us like spiritual beings.

Pl. 4.  
Sword-dance:  
Vatican bas-  
relief.

11. The din of arms was the lullaby of young Zeus who subsequently became the strongest and mightiest of the gods. His first great exploit was the overthrow of the absolute dominion of his stern parent. Kronos, compelled to give way to the impetuosity of his son, was driven into the shades of the past by one whom he had thought long since put aside. Zeus, in consequence, ascended the vacant throne and, a lover of freedom, shared the monarchy so jealously exercised by his father, with his brothers and sisters, his sons and his daughters.

12. On the fourth slab of the above mentioned altar Zeus is represented in the midst of the assembly of the higher gods. The ball, the symbol of the universe, lies under the throne. In his left hand he holds the thunderbolt and with his right he grasps the sceptre. His full locks, collected together behind, are fastened with a woollen band, which seems to indicate his regal authority. His consort Here who takes a share in all the honours of his station, stands before him, her countenance expressing the most elevated self-consciousness. The strict jealousy, wherewith she watches his every step and action, shines forth in all its dignity and significance. A regal band adorns her head also, and she seems in the act of exhorting her husband, never to swerve from the fundamental laws of state. Next to the throne stands Zeus' favourite daughter, the virgin and martial Pallas Athene, presenting a striking contrast to the matronly importance of Here. Hermes stands behind the throne and testifies by his looks the readiness wherewith he ever receives the commands of his Lord. The nimble and indefatigable messenger of the

Pl. 5.  
Zeus en-  
throned:  
Capitoline  
altar.



gods has donned his travelling cap and carries the caduceus in his right hand and the purse of gold in his left. The figure at Hermes' side is Hephaestos, in whose features may be detected the wisdom of experience and the zeal of the ingenious artisan. Behind these two figures we observe Hestia, the chaste keeper of the domestic hearth, the fire of which is stirred by Hephaestos, and to which Hermes approaches as the herald of sacrifice. We perceive Artemis and Aphrodite behind the throne and standing opposite to each other. The latter seems to be addressing the former in the mildness of persuasive eloquence, and the witchery of love she sheds around her, contrasts pleasingly with the virgin coyness of Artemis. The group around Here on the left has been nearly obliterated by the injuries of time. An attentive observation of the figure placed immediately behind leads us, however, to conclude with certainty that it represented Ares, the rough god of war; and it must have formed a striking contrast with that of Hermes opposite. It is also highly probable that the figure of Poseidon was elevated above that of Ares in the same manner as we have observed Hephaestos with regard to Hermes. Demeter, the mistress of the earth, the teacher of agriculture and the foundress of cultivation, appears opposite to the ruler of the waters, both figures forming a varied contrast, similar to that observable between Apollo, the adolescent amongst the Olympians, and Pallas Athene, who are standing besides Here and immediately before the throne of Zeus. His ringlets hanging low on the forehead are fastened with a woollen band.

Pl. 6.  
Throne of  
Zeus:  
Mantuan  
relief.

13. The mansion of Zeus is situated on the bright heights of Olympus. The eagle is the only feathered inhabitant of these far distant regions. This monarch of birds is ever his faithful attendant, being generally found at the foot of the throne. A beautiful bas-relief in the Museum at Mantua represents the eagle guarding the royal jewels, the regal mantle of purple and the thunderbolts, lying on the seat of the throne, together with the sceptre which is partly concealed by the broad folds of the drapery.

14. Before approaching the sacred figure of the ruler of Olympus himself and observing more closely the circle of the attendant gods, we must direct our attention once more to the great catastrophe connected with the destruction of Kronos. After Rhea had succeeded in preserving her youngest-born, she turned her thoughts to the means of recalling to life the other children who had been swallowed by her husband. The fable in its simple and terse expressiveness informs us, that the artful Rhea obtained her end by giving him a potion to drink. We are gravely assured that the consequence thereof was Kronos' disburdening his stomach, first of the stone he had swallowed instead of Zeus, then of his two sons Poseidon and Pluton, and lastly of all of his three first-born daughters Demeter, Here and Hestia.

15. The stone of deception, subsequently worshipped in the vicinity of Delphi, was daily anointed with oil and wrapt up in unkempt wool. It was evidently one of those aëroliths or Baecytili, much prized by the ancients, who believed them to be objects, used in the worship of the celestial bodies, at a period long anterior to the grecian epoch, and who made them serve as a point wherewith to connect a system of ingenious myths. The constellations which must have been objects of holy adoration at the very earliest period may have been regarded by them in the same light, long ere they could transfer to these the riches of their legendary imaginings. The current mode of expression, in which greek mythos connects herself with these brilliant spots of the starry heavens, is the transposition of mythical phenomena to the skies. We see an exemplification of this in the goat, which nursed the infant Zeus: under the name of Amalthea, whose horn became the symbol of plenty; we find it in the milky way between the Pleiads and the Great Bear on the shoulders of the water-carrier.



16. After Zeus had ascended the throne, he shared with his elder brothers the heritage wrested from their tyrannical father. Poseidon received command over the waters of the deep, and Pluton became sovereign of the nether-world, where he rules over the shades of the departed with the inexorable severity of his parent. The earth, the habitation of the children of men fell under the united control of the three brothers. It thus became, as it were, the landmark of the three kingdoms, and though these are of equal importance to mortals, yet all that is good has its origin in Zeus.

17. As nature has bestowed on every living creature, that form of body best adapted to its destined place of habitation and the immutable conditions of its existence; and as we may judge inversely of the mental and spiritual activity, from the nature of the organs and general form, the Greeks have in like manner endowed the portraiture of each of the rulers of the three kingdoms with such individuality of expression and gradation of corporal formation, that the elements in which he exists, and the character of his government are alike testified with reciprocal impressiveness. There being such a family resemblance between the three brothers, that the one may easily be mistaken for the other, when alone, it is necessary to compare them closely; since by that means only can the individuality of each be brought home clearly and distinctly to the understanding.

18. At the same time we must endeavour to acquire a thorough knowledge of their three characters separately. For this purpose we require something more than a more artistical description, as, even the most perfect, cannot at once place before our view all the necessary elements. In historical representation likewise we find it expedient to draw information from various sources; and in illustrating the individual character of a great man, we collect together different and apparently unimportant details for the purpose of blending the whole into one characteristic likeness. It is incumbent upon us to have recourse to this, not eclectic, but reproductive method of treatment, with still greater strictness when mythological idealities are subjected to our observation, since not one of these has been handed down to us as a compact whole. This is not the case even with regard to Zeus himself, of whom we certainly possess the most splendid sculptural representations, which however can only be collectively considered — more or less — as diluted reproductions of the glorious masterpiece presented to the world, according to the testimony of the ancients by the gold and ivory colossus of Phidias. When we consider that the noblest genius Greece ever produced has, in this wonderful work of art, manifested his greatest spiritual conception and portrayed the sublimest of gods in all that majesty which in anticipation had filled the national mind for centuries, without ever having obtained even the semblance of an emblematical expression, and that it was considered the highest good that mortals could possibly attain to in this life, to look with astonishment upon the embodiment of his wonderful personality at Olympia, we cannot but regret being compelled to rest satisfied with the observation of works far inferior in merit and belonging to a comparatively recent period, in which are preserved the recollections of that inexhaustible and inimitable prototype afterwards forming the ground-work of every other representation of Zeus. The deep and overpowering impression these latter still convey to the mind of the enthusiastic admirer of the beautiful, is sufficient to convince us, that the work in question stands unrivalled, a solitary and lasting memorial of the brightest triumph of the plastic art; one calculated, too, to convey a spiritual meaning far exceeding the formal perfection of a representation of the god; particularly if the idea is admissible that any element of the artistical conception outweighs the other, or that there exists any disparity between the external details and the depth of its internal significance.

19. We can hardly point out one single representation of Zeus that does not stand in some dependent relation with the ideal of Phidias; the greater number of these being either evident repetitions of the type, created by the contemporary of Pericles, or comprising, at any rate, some characteristic features of it. After the ruler of the world had once vouchsafed a boldly manifestation of himself at Olympia, no artist would subsequently dare to depart, materially, from the original type. And although the most varied national opinions have exercised their influence in the moulding of the separate details, yet the spirit that pervaded the entire composition has been handed down, unmodified, to the latest times, and in the most distant lands inhabited by the greek race. The sensation created by the statue of the god, hailed with universal rapture by a whole people, was similar to that caused by the songs of Homer, wherein the national feeling of the Greeks was enabled to find an equally fixed point of concentration.

Pl. 7.  
Jupiter of  
Otricoli:  
Vatican bust.

20. The most celebrated head of Jupiter as yet offered to our consideration is that of Otricoli, now in the Rotunda of the Vatican museum, whence numerous plaster-casts have found their way into every city of Europe. It is difficult to decide, on a first view, whether the more than human expression proceeds, rather, from an awe-inspiring severity, than from that celestial mildness and cheerfulness equally apparent in this noble countenance; so intimately are all the elements of regal authority blended together. It is important to observe that this harmony of expression has no dependence, whatever, on the lifeless symmetry that in common nature so frequently produces a transitory and unsubstantial beauty, capable of imposing only upon mediocrity, disappearing with the attractions of youth, and leaving no trace of its existence behind. A depth of meaning is observable in every lineament, nor is there one single outline that breathes not of some spiritual power and impulse, which would seem to have formed almost spontaneously, if we might so express it, its own hull and covering. What particularly arrests the attention, is the deep horizontal line that furrows the high but small forehead, indicating not only the thoughtful sage, but one who has had to struggle with the hardships of life. The mental activity, which finds its seat within, manifests itself outwardly in the prominences of the brow and in the peculiar growth of the hair above, rising as if vivified by electric streams, and falling down more softly in full tresses at each side. The sublimity of countenance is enhanced by the relative smallness of the eyes which are overarched by the broad and bold curve of the brow. The mouth is slightly open, and the fulness of the lips is expressive of mildness and benevolence. The hair of the beard also lends an expression of majesty to the features, similar to that conveyed by the hair on the upper part of the head, which bears some resemblance to the mane of the lion. The effect of the whole is very striking; for the artist has arranged the parts in question on the same principle which guides him in the disposition of the rich folds of drapery. These, far from concealing the body, enable him to impart to it an expressiveness not to be produced by the boldest treatment of the naked parts.

Pl. 8.  
Side-view of  
the Jupiter of  
Otricoli.

21. We can obtain but a faint idea of the peculiar dignity of sentiment, evident in the masterly moulding of the head, from a front-view. We would therefore direct attention to the line of the profile. The countenance, bent a little forwards, seems to look down with benevolent feelings on the children of men — on such as approach him with reverence and awe. The remarkable resemblance to the lion, already mentioned here, becomes more apparent, and we clearly distinguish the similarity of forms arising from qualities. It is only in the profile that we distinctly perceive the curve formed by the brow, from the root of the nose upwards and the nearly perpendicular line of the upper part of the forehead. Other traits worthy of notice can only be pointed out in the marble or in plaster-casts.



22. A bust of Zeus, found in a temple near the forum of Pompeii and preserved in the Naples museum represents the same head, without any important diversity of detail, yet moulded in an entirely different spirit. Every feature in that in the Vatican is expressive of the deepest earnestness, but here the god appears in the glittering triumph of victory. With joyous satisfaction he seems looking down on the universe subject to his will; and although here also we detect an expression of benevolence, still the prevailing feeling is that of command. He ever shows himself a ruler freely governing the free and visiting those alone, with his wrath, who vainly set themselves in opposition to the order of things he has, in his wisdom, established.

Pl. 9.  
Bust of Jupiter from Pompeii: Museo Borbonico.

23. In order to understand the sublime effect the Otricoli head must have produced, in connection with a statue, it is only requisite to take a comparative view of Zeus, originally in the palace Verospi and now transferred to the Vatican museum. Though the disposition of the principal masses and the general character of the composition are alone worthy our attention, and we can only consider it a rude and artisan-like imitation of the colossus at Olympia, this monument is still of incalculable importance to us, since it is allowable to transfer to it the ideas we have elsewhere acquired of the work of Phidias. Apart from the spiritless coarseness of the execution, which is of an exclusively decorative character, we still see before us the ruler of Olympus, enthroned in majesty, benevolently observing the children of men with an expressive consciousness of his own power and greatness. With graceful negligence he seems to be striking the sceptre obliquely against the ground. His right hand, which rests on his lap, supports the thunderbolt, and the eagle looks around from under the throne, half curious, half in readiness to minister to his will. A simple mantle falling from the left shoulder covers with its ample folds the thigh and knee. There is a striking beauty in the effect produced by the broad masses of the upper part of the body; and if we remember for one moment that these fleshy parts were formed of the noblest and most durable of organic substances, ivory, and the drapery of solid gold, we need no longer wonder at the rapturous enthusiasm with which the Greeks greeted the colossus of Phidias, and of which they endeavoured to retain some feeble remembrance, at a later period, in this statue, which owes the greater part of the high consideration it enjoys to the celebrity of the world-renowned original.

Pl. 10.  
Verospi Jupiter: Vatican.

24. In a fresco discovered at Pompeii Zeus is represented on his throne and delineated with a soul-stirring expression, in the rendering of which the pencil is wont to surpass the chisel. The ruler of Olympus, sunk in deep thought, is looking before him. We see tranquillity and joy in his penetrating glance. His head, surrounded with a glory, is supported by his right hand, and in his left he holds the sceptre, adorned with a ball at each end. A purple mantle, lined with blue, is thrown around his loins. The throne, richly inlaid with gold, is covered with a green cloth. The talons of the lion support the golden footstool, the sides of which, contrasting with the contours of the throne, present a graceful play of lines. The arms of the throne are likewise supported by small eagles, and the same bird, but larger in size, is seated at the foot. He seems looking round in watchful readiness to obey the beck of his master. The sides of the quadrangular pillar behind the throne assist in forming a quiet background to the principal figure, and the perpendicular lines forming the corners intersect the whole composition in a manner pleasing to the eye.

Pl. 11.  
Jupiter enthroned, Pompeian picture: Museo Borbonico.

25. On the triangular base of one of the two splendid candelabres, discovered in Hadrian's villa and transferred from the palazzo Barberini to the Vatican, Zeus may be seen in an upright position, the sceptre in his left hand and the thunderbolt in his right. Falling from his left

Pl. 12.  
Jupiter: Base of the Barberini candelabre: Vatican.

shoulder a light mantle seems to shield his arm against attack. The keen and earnest glance, with which he watches overcoming events, shows that he is prepared to meet and to grapple with them. The luxuriant hair is held together by a fillet and streams in long tresses over breast and shoulders. The muscular build of the body is rendered more striking by the hard architectural style of the execution, leading the mind back to a remote period, when even Zeus was compelled to vindicate by strength of arm and might in battle, both his authority upon earth and his high position in Olympus.

**Pl. 13.**

Jupiter,  
Paramythian  
bronze:  
British mu-  
seum.

26. Among the bronzes, discovered in 1792 at Paramythia in Epirus, and which now enrich the treasures of the British museum, we find a beautifully finished figure of Zeus, representing the moment, when full of grace and loving kindness he receives the offerings presented by pious mortals. In his left hand he holds a cup, and from the position of the arm it is evident that the sceptre was grasped in his right. The unshackled spirit of command which characterizes the king of gods shines forth in every feature. It would seem as if his appearance alone were sufficient to discomfit and scatter his enemies, and that in consciousness of power he had thrown aside every veil and covering, in order to manifest himself to mortals in all his silent majesty. The splendid build of his limbs, his proud glance and indomitable firmness command universal admiration. There is a dignity of deportment and a moral grandeur, far superior to any display of physical strength, discernible in every lineament.

**Pl. 14.**

Jupiter  
crowned by  
Victory, Pom-  
peian picture:  
Musco Borbo-  
nico.

27. An other fresco discovered at Pompeii represents Zeus, enthroned in the majesty of command. The goddess of victory, hovering behind him, is in the act of placing a laurel-crown upon his head. His bearing is earnest and severe. He leans the royal sceptre on the ground in a perpendicular position. The mighty thunderbolt, resting on his right thigh, resembles a flower-stalk, and the handle in the centre is adorned with roses. There is a certain dignity in the drapery both of the mantle spread over the throne and of the garment adorned with an arabesque border, which envelops his loins, in keeping with his high authority. On his left appears the ball, placed on a cubic stand, and symbolic of his sovereign rule; and on his right, before the stool, sits the eagle, awaiting his nod, to carry the bundle of arrows between his claws, wherever he proposes to manifest his power in lightning and thunderstorm. The arms of the throne are likewise supported by eagles, and even in the minutest details we observe the solemn feeling that pervades the composition.

**Pl. 15.**

Jupiter seated  
upon clouds,  
Herculanian  
fresco:  
Musco Borbo-  
nico.

28. A fresco discovered at Herculaneum represents the father of gods and men recumbent on the clouds. He holds the sceptre carelessly in his right hand and seems sunk in deep thought, observing half in displeasure, half in compassion the reckless folly of mortals. A garland of oak-leaves adorns the proud locks on the upper part of his head, which is surrounded with a glory of light. He appears to be on the point of hurling in his wrath the three-pointed thunderbolt, when the god of love approaches him, and with his finger directs his attention to one of the fair daughters of men, whose charms might well arrest his thoughts. It seems, as if at the moment of reconciliation the rainbow arched itself around him in prismatic brightness, dispersing the gloomy clouds. The eagle, who never abandons his side, appears looking around with a jealous eye at Eros, fearing the estrangement of his master's affections. — Although we incur some danger in the interpretation of poetical subjects of this description, of bringing modern ideas to bear upon them, we judge it more advisable to do so and to endeavour to conjure up, if possible, before the mind the same train of thought which imported life and being to them in the first instance, than merely to observe in silence the modal beauties of the composition.



29. The observation of the sculptured representations of Poseidon is calculated to awaken feelings of a very different character. This god, though possessing many of the higher properties of a ruler in common with Zeus, stands in a much more material relation with the circle of terrestrial beings. The brothers stand in the same relation to each other as the light undulations of the ether to the crystalline but tangible waves of the ocean. Their bodily structure is modified according to the nature of the element, assigned by the ancients for their habitation. A head in the museum Chiaramonti of the Vatican brings us more nearly acquainted with the peculiar being of the ruler of the waters. The sharp earnest look of the sea-farer is at once recognizable. The nervous sensibility apparent about the region of the nose indicates the mental tension, with which he regards some fixed objects. The hair possesses the same tendency, already observed in Zeus, to rise stiffly from the forehead, but seems speedily to fall again, from the specific gravity of the moisture that appears to be dripping from it. His thick and bristly beard, together with the expression of the mouth, indicate a man of harsh and stubborn speech.

Pl. 16.  
**POSEIDON.**  
Bust of Neptune:  
Museo Chiaramonti.

30. Plastic figures or busts of Poseidon are more rare than those of Zeus. We possess in engraved gems, more frequently, portraits of the ocean ruler, which attest that they all proceed from some celebrated original. We have selected one of the most beautiful of these gems and endeavoured to reproduce, as nearly as possible, in the accompanying engraving the strong and finished traits of the representation. He seems to rise from the depths of the sea and, with comprehensive glance, to survey the boundless space of the subject waters. There is an imposing grandeur in the firm and indomitable expression of the face which never fails to excite our admiration in the hardy sailor. Every lineament tells of the tension of mind imposed upon him, by the unrelenting struggle with elemental forces, ever in a state of troublous agitation. Nor do we find here any trace of that intellectual refinement, breathing selfreliance and placidity so characteristic of Zeus. The strong build of the upper part of the body is evident on inspecting the anatomy of the shoulder and back, the broad muscular parts of which display the effects of the perpetual combat with gale and tempest. The whole composition conveys the idea of strength of arm, and it would seem as if the artist's aim had been to portray the giant's form on the smallest possible scale.

Pl. 17.  
Bust of Neptune:  
Dolce gem.

31. A marble statue, now in the Vatican museum, but formerly in the palazzo Altemps, represents Poseidon looking imperiously, but with silent satisfaction on the waves he has just succeeded in pacifying. Some acquaintance with the distinguishing character and lineaments of the god is requisite to avoid confounding him with Zeus. And this is very likely to happen with regard to this statue, the attributes of the dolphin and trident being modern restorations. The legs are also modern, and we do not find, here, that sure and steady tread so characteristic of Poseidon, and which, from the expression of the countenance and strong build of the body, we should certainly be led to expect. While casting around his glance of stern command, he ever keeps a watchful eye on the subject elements, though well aware of their submissiveness to his unbending will.

Pl. 18.  
Altemps Neptune:  
Vatican.

32. One of the small bronze statues, generally copies of some splendid original, from Herculaneum may lead us to a nearer acquaintance with the firm gait of the seaman distinguishing Poseidon. The god appears here in a state of repose; his left hand is thrust against his side, and with his right he rests a long pole on the ground, which is not surmounted with the trident as usual. His hair is slightly curled, but strong and wiry, and his eye, though small, seems to carry his glance far across the expanse of waters. The pedestal adds considerably to the charm of the figure, showing both the fine proportions and exquisite moulding to greater advantage,

Pl. 19.  
Statuette of Neptune from Herculaneum : Museo Borbonico.



and there is a peculiar grace and tastefulness displayed in the silver ornaments around it, consisting of a star and garland of leaves.

**Pl. 20.**

Neptune stalk-  
ing across the  
waves:  
Vatican bas-  
relief.

33. A figure of the god, in relief, in a state of progressive dilapidation and of an archaic character may be seen in the open gallery of the Vatican museum. It gives an instructive picture of the distinguishing peculiarities of Poseidon and his government. The god is clothed with a long flowing garment, wrapped around his loins, and moves with quick but steady step over the immeasurable extension of the deep. His hair is bound up behind in falling tresses, some of which adorn his breast and shoulders. His smooth and pointed beard gives a patriarchal appearance to his countenance. The dolphin, coiling its tail around his arm, reposes quietly on his left hand. The trident, symbolical of his power, and wherewith he not only pierces the fish, but divides the waves and splits the rock, is supported playfully between the fingers of his right hand.

**Pl. 21.**

**PLUTON.**

Head of Plu-  
ton:  
Dolce gem.

34. Representations of Pluton are more rarely to be met with, than those of Neptune, on account of the repulsiveness of the god to the feelings of the Greeks and also because they have been displaced in later times by those of Serapis. An impression of an ancient gem in the Dolce collection retains the principal lineaments of a production, representing this stern prince of darkness and evidently belonging to the best times. We cannot detect here one single trace of the frank and open intelligence of Zeus: though he bears more resemblance to Poseidon than to any of the other gods, yet he is distinguished from him by the stubborn reserve and brooding sullenness of his character. His hair falls smoothly over his brow and his beard is of strong and regular growth. The curve of the forehead forms a broad arch, projecting far beyond the root of the nose, and the expression of the mouth indicates a stern and unbending strength of character. The regions, within whose limits the god is confined, and where he is permitted to exercise his relentless authority, is subject to the iron rule of inexorable necessity. No friendly smile has ever graced his lips, and the destructiveness of his parent has been awakened in him to a fresher and more efficient existence. To all things created and in progress of creation he asserts his claim, and they must inevitably fall to his possession, when once they become engulfed among the things that have been. This trait of insatiate rapacity constitutes the essence of his being; and the Greeks, when they shrank from even uttering his appalling name, applied to him the less repulsive appellation of Polydegmon, the much having or the much taking, who grasps at the possession of all things.

**Pl. 22.**

Pluton  
enthroned:  
Villa Bor-  
ghese.

35. A marble statue belonging to the collection of antiquities in villa Borghese represents Pluto seated on his throne. The threeheaded Cerberus, emblem of his violent rapacity, crouches beside him. The ancients imagined this monster to be the guardian of the gates of hell, sternly repelling all such as would again retrace their steps to the light of day. The forbidding aspect of the prince of shadows is accompanied by a certain clownish awkwardness in the conception of the figure. The folds of the vestment, covering his breast and arms, and of the mantle, which, falling from his left shoulder, envelops his thigh and loins, are negligent and simple. A similar want of adornment is apparent in the management of the hair on the head and beard. The position of the feet displays a certain rusticity, the one being supported by a stool and the other resting on the ground. These signs of careless indifference are powerfully contrasted by his stiff and grave deportment. The sceptre and cup are modern restorations, but the disposition of the principal masses abundantly testifies the intention of the artist to impart to the tyrant of the lower world a stiffness and severity of expression. — Apart from the artisan-like rudeness of such a reproduction, to which alone we are indebted for our knowledge of the type of this god, sufficient remains to prove that the ancients really thus conceived the character of Pluto.



Had we the good fortune to possess copies bearing a near resemblance to the original statue, the grandeur of it might probably excite our surprise. As it is, only those who possess some degree of experience in observing the neglected monuments of antiquity, are able to enter into the spirit of the work and to embrace intuitively its leading features. The acknowledged scarcity of statuary portraits, in which Pluto is not confounded with Serapis, renders even this coarse work of art of importance to us. It will certainly have answered its purpose, if we can find out with its assistance some better remains of the original ideal representation, or enliven and spiritualize the lineaments by a comparison with other and more perfect plastic productions. Archeological science will not be able to accomplish this at once, nor to render generally useful the results of diligent and scrutinizing enquiry. In the mean time we may regard this statue as an important resting place in anticipation of future progress.

36. We find a close resemblance between each of the three sons of Kronos and each of the three goddesses, swallowed by their unnatural parent, and who were given forth again together with the swathed stone. In nobility of soul and dignity of sentiment Zeus and Here stand in reciprocal relation to each other. As lawful spouse of Zeus she is united with him in the indissoluble bands of wedlock, and therein develops her whole moral grandeur. By the side of Poseidon stands Demeter who asserts her right of dominion over the wide-spreading verdure of the earth, and, by the ennobling of the seed, superinduces a higher state of cultivation. We do not find the two latter inseparably connected in every mythic system, but they continually come in contact and mutually elucidate the character of each other. We perceive a similar likeness between Pluton and Hestia, the one being enthroned in the centre of the earth, and the other ever attached to her tranquil privacy, occupying a central point in the community of the gods, as the watchful keeper of the domestic hearth. In character and lineaments both bear a certain resemblance to Kronos.

37. The colossal head of Here, which has justly obtained universal celebrity, belonging to the collection of antiquities in the villa Ludovisi, presents a lively picture of the beau-ideal of this goddess and may enable us to form an accurate conception of her character. Few persons would be capable of deriving from the homeric descriptions alone a notion of that which here comes before us as from her very inmost being. In the songs of the divine poet, we see her hurried along by stormy bursts of uncontrolled passion, and sweeping before us like a tempestuous ocean. But such is the quiet placidity she breathes within the marble, that it communicates a solemn stillness to every feeling mind. The severity of her glance is subdued by the charm of female loveliness shedding its wondrous influence around her. Our surprise is excited by the pleasing and attractive contrast of austerity and benevolence so harmoniously blended together in Zeus. In Here every shining quality is but the reflection of her kindly nature, not acquired amidst the tumult of men, but the natural development of her inmost being. Like the repanding petals of a flower the various parts unfold in graceful symmetry before us, nor can we detect any blemish marring the effect produced by this ideal of female beauty in the dazzling prime of youth. The delicate arch of the eye-brows forms a pleasing curve with the outline of the nose. The eyes, dark and powerful, compared by Homer to the black sparkling eyes of the heifer, bear a resemblance in the marble to two diamonds that first absorb the light and powerfully reflect again its glowing rays. The mouth is full of character and though retaining an expression of firmness bordering on harshness, it is evidently the seat of dignified and graceful eloquence. A luxuriant fulness is observable in the broad masses of the face unaccompanied by any trace of exuberant excess. The countenance receives a noble adornment

Pl. 23.  
Juno Ludovisi.



from the flowing masses of hair, the luxuriant locks being fastened behind with a woollen band, and a coronet adorned with palmettos forming a harmonious finish to this splendid composition.

Pl. 24.  
Farnesian Ju-  
no-head:  
Museo Borbo-  
nico.

38. The ideal of Here was brought to ultimate perfection by Polycleitus in the same manner as that of Zeus by Phidias. Some idea of the ethic grandeur of the Argive artist and the plastic severity displayed in his production is afforded us by the Farnesian, now in the Naples museum, and which has only been duly appreciated within the last ten years. We compared the Ludovisian head to the full splendour of the expanded blossom; the Farnesian may be said to resemble the tender bud, just unclosing its petals. We seem to look not upon the wife of Zeus, but on the affianced bride, whose favour the prince of gods considers an object worthy of attainment. With coy determination she seems to yield acquiescence to his fond entreaties, but to exact at the same time an inviolable promise, that the rights of marriage shall be accorded to her in all their force. Her unbending character is reflected in the peculiar form of the mouth, and the graceful but decided roundness of the chin. The swelling lips, the sharp and clear lines that form the nostrils, the strong and prominent eye-brows, the full locks veiling a part of the high but noble forehead, the beautiful oval of the countenance displayed in delicate but decided contours, all equally contribute to awaken the chastest and most elevated feelings in the mind of the beholder. But the marvellous grandeur and beauty of this high work of art can only be appreciated in the marble itself or in casts from it. From the masterly handling traceable in the minutest parts, we have every reason to conclude that this production is an immediate copy of the ideal conceived and concluded by Polycleitus himself.

Pl. 25.  
Barberini Ju-  
no - statue:  
Vatican.

39. The colossal Barberini statue in the Rotonda of the Vatican represents Here with her head slightly inclined to one side, as if she would graciously accept the proffered gifts of pious mortals. In her right hand she holds a cup and leans on the sceptre with her left. Both attributes are restorations, but from the position of the arms there is no doubt but that they originally belonged to it. The head is adorned with a coronet similar to the one in the villa Ludovisi, a robe rich in ample folds sweeps around her loins, and a light delicate vestment is fastened on her right shoulder by a broad rosette-shaped brooch. The downward movement of her left arm, by displacing the coverlet veiling the upper part of the body, slightly exposes a part of the breast. The noble arrangement of the drapery and the truthfulness, with which the various details reflect the character of the goddess, impart a majestic stateliness to the whole composition. This is enhanced by the size, above that of life, of the figure, which cannot be adequately conveyed in an engraving. There is every indication of this statue being a repetition of some highly celebrated original, belonging to the golden age of greek art; and as we find the same figure recurring in marble and reliefs without any material alteration, we are led to conclude that the original must have enjoyed a wide-spread and typical celebrity.

Pl. 26.  
Farnesian Ju-  
no - statue:  
Museo Borbo-  
nico.

40. The Farnesian statue, now in the museum of Naples, is calculated to make a still more sublime and solemn impression. She seems to stand before the cloud-compelling thunderer himself with the intrepidity and firmness described in such vivid colouring by Homer. With the energy of unyielding conviction, which invests the tender sex with such irresistible power, she appears in the act of vindicating the moral laws of the universe, on the inviolable conservation of which, according to the belief of the Greeks, every elevating and humanizing influence was dependent. The severity and vehemence of her deportment is subdued by the spontaneous grace of her movements, reflected in the tasteful arrangement of the masses of drapery and bearing in the main a resemblance to the statue previously considered, though in a different spirit. Each fold of her robe indicates the decision of character which is the distinctive feature



of her being. The airy floating texture of the coverlet on her arm bespeaks the tremulous agitation of the soul within, light and soft as the summer's breeze, and the heavy masses of the robe thrown around her are in keeping with the principal movements, which it was the object of the artist to delineate. Her manner of holding the vestment dropping over her left arm, is highly expressive, and a deep meaning is also conveyed by the earnestness of her uplifted eyes. Such gestures and the imitative harmony visible in the arrangement of the drapery, must have made a deeper impression on the minds of the ancients, than it is likely to make on an observer of the present day. When judging of the external peculiarities, which reflect the internal character no less than the lineaments of the countenance, we are too prone to be led away by superficial considerations, and to pass over unnoticed the nice distinctions which betoken the history of the individual. In the drapery there is an eloquent though silent language, which it behoves us to study with the same accurate and unwearying application, with which we are wont to investigate grammatical intricacies or difficult metrical constructions. In order to derive advantage and enjoyment from the remains of ancient art, we must occupy ourselves earnestly with the comparative analysis of the varied motives of drapery, and not rest till we are able to render account of the characteristic qualities there mirrored. Nor is there any reason why we may not at length be able to establish the distinguishing character of each of the greek deities from a careful study of the drapery alone, without availing ourselves either of their features or attributes. In fact a simple garment being not unfrequently all that remains of some of the finest works of ancient art, the high importance of the present observations will be easily understood. In order to pursue this study with advantage good models are indispensably requisite, if we would impress upon the mind, with severe correctness, the different distinguishing traits. This statue of Here is highly adapted for the purpose, and the student would do well to begin by a methodical analysis of the masses and of the clear and sharp lines formed by the folds. A copy containing only the principal outlines would be sufficient at first. Should plaster-casts be difficult to be obtained, photographic impressions, which give with such astonishing truthfulness every object in relief, and which can be now easily obtained of all the masterpieces of antiquity, will be of inestimable value, whereas finished engravings, for the most part, only serve to bewilder the student, if not entirely to destroy his power of judgement.

41. Demeter, being the all-nourishing mother, her worship was widely extended amongst DEMETER. the ancients. Whilst Here represents the rights of the spouse, extending her protection over the holy ordinances of marriage, maternal love is developed in Demeter with all its self-denying energy. One absorbing feeling governs her whole existence, making her unmindful even of her own being. Her only joy, her sole happiness are centred in one object alone, to minister to the physical weal of another similar to herself, and whom it is her bounden duty to consign to posterity. This noblest of feelings in the female breast could scarcely be adequately portrayed, in its full splendour, by the efforts of human genius alone. The ancient fable has therefore endeavoured to present it to the mind by powerful contrasts. We consequently find her represented as the unhappy mother, bereaved of her only and beloved daughter, and though of divine nature, subjecting herself to the laws which regulate corporeal and terrestrial being; unveiling in her own destiny the sorrowing secrets of the human breast and the soothing consolations of life. She displays the wondrous power of love, that most mysterious sentiment of the human soul. Her own sorrows inspire her with a fellow-feeling for the woes of others, and she becomes the kind assistant, the generous benefactress, whose highest joy it is to give, and from whom proceed all the blessings of cultivation.

42. Although the statues of Demeter must have been by no means rare in ancient times, it is not easy to point them out amongst existing marbles. The attributes by which she could be easily recognized are broken off, almost without exception, and if we had nothing else to guide us, we might give up all hope of being able to study a plastic representation worthy the character of this goddess; the greater number of the statues, holding the bundle of ears, being either headless or in a state of extreme dilapidation, and not unfrequently of very inferior artistic merit. We are, therefore, on this occasion under the necessity of recurring to the principle already recommended to the student with regard to drapery, and, without reference to mere outward characteristics, of searching for a statue corresponding in other respects with the character of Demeter. Keeping accordingly in mind her maternal character, it will not be difficult amongst the splendid treasures of our museums to meet with such a work; since there cannot be the least doubt that the conception of the loving mother occupied a prominent place amongst the typical representations of the ancient Greeks. Nor can there be any difficulty in recognizing the figure of Demeter, as she cannot be mistaken for any other goddess, both Here and Hestia being different in their chief characteristics, and other statues not requiring consideration.

Pl. 27.  
Ceres - statue:  
Capitoline  
Museum.

43. A statue in the Capitoline Museum muffled up in drapery, above the size of life, holding an unmeaning bunch of flowers in the hand which is restored, has been, as yet, by nobody recognized as Demeter, but can hardly have represented any other goddess. She stands before the beholder with a venerable and dignified air, yet full of condescension and celestial meekness. We might almost be tempted to take the noble figure for Here, did we not perceive that fulness in the fleshy parts which betokens the entrance of woman into the middle stage of life. The disposition of mind incident to that period is manifest in her whole bearing, in her quiet and dignified carriage, and more particularly in the manner in which her robe has been thrown around her, which although not without true grace in the draping of the folds, yet betrays a certain indifference to external appearance, presenting a striking contrast to the desire of pleasing manifested by Aphrodite, and even to the choice habiliments and severe deportment of Here. Whilst the latter strikes us by an imposing air of almost vibrating energy, as opposed to this calmness and solemn stillness, we observe in Demeter that tranquillity and devotion, which is to be found alone in women, after they have passed through the heavy trials that await them in life. A smooth fresh robe, newly taken from the wardrobe, is wrapt round her body with careless gracefulness, a light garment having been already girt round her waist. The lines are still visible that indicate the manner in which it has been carefully folded up, and laid aside. She is in a standing attitude, leaning on the left foot, the right being pushed a little forward as if for repose. There is an expression of winning mildness, of kindly love, of quiet friendliness, and genuine benevolence evident in every feature of her countenance. We do not here see the severity of the imperious mistress, but the long-suffering and patience which gives time to the seed-corn to sprout, to spread its mantle of green over the land and to ripen into the yellow fruit. It is her delight to bestow, though the hand remains unseen that distributes such valuable blessings. The head is small in proportion to the body, as it is case with all ancient statues. This is owing to the profound observation, that the power which is collected in one point, is always in inverse proportion to the circumference of the corporeal covering. The head is remarkably small in proportion to the bust, although it preserves almost an even balance with the remaining part of the figure.

Pl. 28.  
Demeter en-  
throned, Pom-

44. A fresco discovered at Pompeii represents Demeter as queen of the harvest-home. She holds a burning torch and sits enthroned in an arm-chair formed of arabesque-like flowers. Her



temples are adorned with a garland of ears, a bundle of which she holds in her left hand, and with ears is the gracefully woven basket at the foot of the throne likewise filled. Rejoicing in the blessings of the year, she looks proudly down on mankind on whom she has bestowed her manifold favours. Her full limbs are enveloped in the copious folds of her garment, a rich mantle being also thrown round the under part of her body. She is shod as becoms the wandering goddess. Her loose tresses fall down upon her neck and shoulders over which a light covering is seen floating in the breeze. The melancholy expression characteristic of her being is visible beneath the veil of mildness and loving kindness which overspreads her countenance. The grief of separation will again rend her breast at the approaching change of the year. As soon as the corn has ripened and in the fulness of her joy, must she again part with her daughter who returns to the gloomy mansions of Pluton to whom the foolish maiden has unwittingly become a prey by tasting of the fatal pome-granate. To the remotest parts of the broad earth Demeter wandered in search of the lost one, and guided by the all-seeing sun-god, who alone knew the retreat of her child, she bent her way into the dark regions of the nether-world, availing herself of a burning torch which afterwards became her constant attribute.

peian fresco :  
Museo Borbo-  
nico.

45. Another fresco discovered at Pompeii represents Demeter advancing with majestic gait and bearing a flat basket filled with the fresh leaves and blossoms of the year. The long torch formed of three flower-cups which she holds in her hand, like a sceptre, is extinguished. A bead-like fillet of wool is coiled around it and is entwined with her tresses. Her head is adorned with a chaplet of leaves intermingled with a few ears of corn in early flower. A mantle falls over her noble form in broad masses, and her general appearance would seem to betoken that she has just returned from the dreary concealment of the wintry night, whence her daughter is permitted to follow her at the beginning of each returning year. The circle of light around her head forms a remarkable contrast with the extinguished torch. She moves along in all the joyous radiance of spring, and the torch that cheered her path in the regions of darkness, is metamorphosed into a religious symbol, adorned with such ornamental appurtenances as were usual on festive occasions.

Pl. 29.

Ceres  
bearing a flat  
basket, Pom-  
peian fresco :  
Museo Borbo-  
nico.

46. A clearer and higher estimation may be formed of the character of Demeter by comparing her with her daughter Persephone who presents a very remarkable contrast to her parent; and as the splendour of the sun is best understood when powerfully opposed to the darkness of night, so we may obtain a better understanding of certain human and divine existences by placing them in juxtaposition, as these would not unfrequently lose much of their interest and importance without such comparative opposition. Persephone, the daughter of Demeter, — as the fable relates —, was surprised and carried away by Pluton whilst gazing with astonished delight at the beauty of a narcissus. After long and toilsome wanderings and anxious enquiries, the unhappy mother found her at last in the remotest of all habitations. She demanded the restitution of her daughter, and Zeus acknowledged her claims, provided no act of indiscretion had justified the forfeiture of them. But the refreshing pome-granate offered by Pluton had become the fatal gift that decided the destiny of her daughter for ever, and whereby he had obtained an incontestible right to the possession of one half of her existence. She, thus, became inseparably united to Pluton by the most indissoluble of all moral ties. Sedate and solemn as the stillness of the northern winter, we see her, already in possession of the regal crown and partaking of endless riches, enthroned in a painting discovered at Pompeii. The bridal veil falls down from her head which is adorned with a splendid diadem. Her youthful

Pl. 30.

KORA.

Proserpine  
with the horn  
of plenty,  
Pompeian pic-  
ture :  
Museo Borbo-  
nico.

limbs are enveloped in a garment hanging in numerous folds. She holds with both hands a horn of plenty, the inexhaustible treasures of which are indicated by the fruit it contains, the fatal pome-granate occupying the highest place. From the thousands of seed contained in this symbol of plenty, as many young trees will spring up, and bud and blossom, and bear again their ever-increasing multitudes of fruit, presenting a picture of the exhaustless blessings of nature, before which comparisons taken from the sands on the sea-shore, and the myriads of the stars, sink in nothingness. It is true that the latter convey the idea of illimitable number, yet to a certain extent it is circumscribed within itself; whilst the prolific exuberance of organic nature is an inexhaustible life, that threatens to overwhelm even the ocean of eternity. — But nothing terrestrial can take part in this fulness of being, until it passes beyond the gates of the nether-world, there to undergo the trial of death and corruption. It is only when the energy of life concealed within the seed has foregone its independent existence, and laid its tribute before the ruler of darkness, that the seed can sprout forth, and turn, sun- and heaven-ward, to a new and better being. With earnest look she seems to announce the eternal laws, which she experienced in her own destiny, that all organic existence must pass through the shades of darkness, in order to revive with new life and vigour. Her countenance reflects strong agitation of mind. She presents an impressive but chaste contrast to the mildness predominant in the features of her mother, even when enduring the bitterest pangs of that fatal separation which subsequently became the ever recurring blight of her happiness.

**Pl. 31.**

Proserpine  
crowned with  
the fruit-measure,  
Pompeian fresco:  
Museo Borbonico.

47. In another fresco discovered at Pompeii, the spouse of Pluton may be recognized by the fruit-measure with which she is crowned. This symbol serves, like the horn of plenty, to indicate the riches concealed like a miser's hoard in the bosom of the earth. Whilst Demeter carefully watches over the tender blade that woos the genial light of the sun, Persephone superintends those secret influences and wonderful changes which the seed undergoes after having been committed to the ground. The flat basket she carries in her hand, bears a near resemblance to the utensil that adorns her head, the contents of which are as yet hidden from the sight. The ripened fruit would appear above the brim, but the seed which is to be received into the land, must be supposed to lie at the bottom of the vessel. The deep earnestness of her look is accompanied by a soft and painful expression. From her head and over her back and shoulders falls a thin veil which in other representations generally covers her face, conveying with greater precision the idea of the hidden goddess. She holds the sceptre in an oblique position, and the play of lines it serves to form, is artistic and effective, adding variety and grace to the whole composition. Her arm is also adorned with the bracelet by which she is enchained to the prince of darkness.

**Pl. 32.**

Proserpine-  
statue:  
Vatican.

48. A beautiful statue, breathing the genuine spirit of greek art and placed in the Braccio Nuovo of the Vatican, represents the daughter of Demeter in maidenly innocence. Her modest timidity is reflected in the graceful folds of her robe. As the face of youth gives no indication of those breaks in the skin which announce the approach of age with all its cares, so the artificial clothing given by civilized life, with which youthful forms are wont to adorn themselves, is applied smoothly and evenly to the tender limbs; and thus rather commands the figure than receives impressions from its movements. With modest demeanour she slightly raises the side of her long flowing garment, an act usual in females of the ancient world when they would betoken respect. The right arm is new. It is not probable that she held ears in her hand but rather a bud bursting into bloom. The head which has been broken off, but replaced again, is adorned with a chaplet of ears, which has not been so clearly indicated in



the engraving. Fillets of wool are entwined with her hair and fall down on both shoulders. The expression of her countenance is gentle but full of awful earnestness.

49. The idea of maidenly innocence strikes us under quite another form in the figure of **HESTIA**. Hestia who particularly resembles Kronos being his eldest daughter, and having retained a considerable share of his close and reserved disposition. His repulsive nature has, however, undergone such transformation in being blended with the female temperament, that her character presents an almost direct contrast to his own. She is the maiden who never leaves the precincts of the hallowed hearth, but, stirring and carefully watching the fire, avails herself of every occasion to increase the riches of the household, not however for her own advantage, but for the good of the family and the state. She belongs exclusively to none but offers herself, a sacrifice, to all. Her statues were not frequent in ancient times, and therefore it needs not excite our surprise that hardly one of these has survived the wreck of ages. It is, besides, highly probable that they were used for the purposes of public worship, and as such devoted to destruction, in the blind enthusiasm of the early Christians after they had succeeded in acquiring temporal dominion.

50. The figure of a female, chastily veiled, severe in style, and in a remarkable state of preservation, in the Giustiniani palace at Rome, the last valuable remains of that once copious and celebrated collection, affords us an image of Hestia, such as we possess of few deities. She offers a remarkable blending of maidenly diffidence and matronly dignity. Her lineaments recall vividly to mind the image of Kronos. Her hair is not parted in front, but nearly covers her forehead, and the hinder part of her head is covered with a veil falling over her shoulders. She is clothed in a long garment which hanging in parallel folds conceals the feet entirely from view. The same quietude is observable in the covering over her breast and waist. The goddess stands before us in grave tranquillity, but full of life and expression, her right hand being supported on her side, and her left pointing upwards. This monument unique of its kind not only belongs to the best times of greek art, but was used as an object of holy adoration. It is therefore one of the few statues remaining which belonged to public worship. Besides it deserves high appreciation on account of its conveying a vivid idea of a goddess with regard to whom the ancients have preserved a mysterious silence and of whom we know little more than the place she occupied in their religious system. Hestia led the way to free and regular progress, whilst her parent Kronos, with whom she stands in such intimate relation, was the stern promoter of that narrow and jealously watched development, the magic circle of which was first broken through by her appearance.

**Pl. 33.**  
Vesta Giusti-  
niani.

51. The striking resemblance which Hestia bears to her cruel parent, preserves a remarkable feature of ancient theogony, which can only be manifested in works of art, and requires to be brought prominently forward. We shall therefore conclude the consideration of the higher gods by attempting a delineation of the character of Kronos. His bust in the Vatican Museum conveys the idea of a man inaccessible to every friendly emotion. He thus presents, as we have already observed, a remarkable contrast to the severe yet kindly earnestness of Hestia. His hair falls in a similar manner over his forehead, and the character of his features is nearly the same. Both have likewise the hinder part of the head veiled. Both express but one thought, but that expressed in the countenance of Hestia is, to lead the way to a higher state of mental development, the lineaments of Kronos indicate that he is the personification of retrogression. A comparison of his character with that of Zeus is also instructive. The latter announced in his being the greek sentiment of liberty which arose to illumine the dark page of history, like Aurora breaking forth

**Pl. 34.**  
**KRONOS.**  
Saturn-bust:  
Vatican.



in mellow colouring at early dawn. Kronos was the representative of overwhelming and fatal necessity and of the unbending despotism of arbitrary power. The whole energy of his mind is directed to keeping the life, subject to his will, in eternal fetters. But on him also weighs the leaden oppressiveness of the laws to which all organic being is subjected. Joyless himself and unconscious of what is called happiness, he will not brook that others and least of all his own posterity should partake of it. He is not, indeed, prone to sullenness, but of iron resolution, for ever to maintain his changeless nature; and readier to forego his own existence than suffer a higher sentiment to gain access within his soul.

**Pl. 35.**

Ruspoli  
Saturnstatue:  
Vatican.

52. Independent representations of Kronos are as rare as those of Pluton. Neither of these two gods was calculated to awaken pleasurable ideas in the mind of the freedom-loving and serene Greeks. The ideal of the dethroned father of the gods has, however, been handed down in greater perfection than that of the prince of darkness. The fragment of a statue transferred from the palazzo Ruspoli to the Vatican, placed in the candelabre-gallery, represents the stern ruler and unnatural father looking forward and, full of agitating thoughts, pressing his left hand against his head. We have already had occasion to remark this characteristic gesture in the composition representing Rhea's artifice for her husband's deception. It is indicative of anxious thought and is generally a distinctive feature in the statues of Kronos. We find here a repetition of the principal traits observed in the countenance of Zeus. Though the intellectual expression is different, it would be difficult for those whose hearts have not thrilled to the name of liberty to perceive any difference between the two gods. But the Greeks who had already tasted the sweets of freedom, could not endure the idea of a tyrant governing according to his own arbitrary will, whatever might be the material advantages resulting from his rule; whilst they were ever ready to submit willingly to the greatest sacrifices incident to constitutional forms from the love they bore to their fatherland.

**Pl. 36.**

**RHEA.**

Rhea Pamfili.

53. It is even more difficult to meet with representations of Rhea than of Kronos, conceived and executed in the purity of greek art, the ideal having become so confounded with the existing notions of the analogous asiatic goddesses as to be no longer recognizable. This consideration adds great value to a statue, until lately in a state of good preservation, which stood in an avenue of the villa Pamfili, but is now lying sadly dilapidated, on the ground-floor of the Casino. It furnishes us with a comparatively perfect and worthy picture of this goddess, her lineaments being in the greater number of sculptural portraits generally confounded with those of Cybele. Enthroned on a high arm-chair, she is in the act of pointing upwards like Hestia. Her bearing is earnest and solemn; and the drapery which flows round her limbs is rich and beautifully disposed.

**Pl. I.**

Nuptials of  
Kronos and  
Rhea, Pom-  
peian fresco:  
Museo Borbo-  
nico.

54. This is perhaps the best place to turn our attention to a painting discovered at Pompeii, distinguished by high beauty, and representing the marriage of Kronos and Rhea, which we have selected as the frontispiece for this work. The reader will now be enabled to understand it more clearly, since we have already passed in review the characters and events prophetically signified therein. Kronos, enthroned on a rock, is stretching out his hand with ungovernable eagerness towards Rhea, who, anticipative of the trials that await her, approaches him with timidity. A figure with wings resembling a Hora, seems encouraging her to proceed and pushing her gently forward under the arms. The back of Kronos' head is covered with a veil and a chaplet of oak-leaves adorns it in front. In his left hand he holds the sceptre. The expression of his countenance is full of character announcing the passion for dominion which is ever in activity, rigid and uncontrolled even at the moment of the consummation of his



enamoured wishes. The hour of fate has already struck. By his union with Rhea a better future opens to the view, when the inert unity of his cruel government shall be broken, and the supreme power divided amongst three different individuals, united together by the ties of brotherhood and presenting a harmonious union of parts, and a compact whole inclosed within itself. At the foot of the rock, on which Kronos is seated, we observe three robust youths who are yearning for action, and await the moment when they shall be called forth to perform their part in the world's history. The one who has the highest seat, waits with anxious attention for the accomplishment of an event, which shall render his own existence, so far only an idea, at length a possibility. It is Zeus with his two brothers whom we have seen in a similar position in a stucco-relief from the tomb of the Manilii, which was formerly in the Gabinetto Borgia, but disappeared when those rooms were included in the Vatican library. A column surmounted with lions, and hung round with double flutes, cymbals and tympanum, recalls to mind the orgiastic worship of the great mother of the gods, to whom Zeus owed his safety by means of the Corybantes.

55. We find beings of a totally different character in the circle of gods which now comes under consideration. Though the younger gods are connected with Zeus, being his own children and relative to him by ties of blood, still the spirit that pervades them is such, that notwithstanding their power and greatness they stand in a much nearer relation to mortals. That they are separated by an immensurable distance from the race of the old gods is evident when we observe the sphere of action assigned to them in works of art. By keeping this in mind, we shall very easily be convinced that Zeus and his brothers are as much elevated above those placed immediately beneath them, as the demi-gods and heroes are elevated successively above those who follow them. In estimating therefore the intellectual conception of mythological representations, it is of the highest importance to establish the sphere to which they belong. It is difficult to do this on viewing ancient monuments for the first time, long and accurate enquiry being often requisite to measure the degree of superiority to be assigned to the characters of gods and heroes in ancient works of art. The student will, therefore, do well to confine his attention to such productions alone, of which the merit has been long and incontestibly established in public opinion. He will thereby obtain the means of estimating by comparison the greater or less superiority of the artistical conception.

56. The circle of the younger gods opens with Apollo. Above all the sons of Zeus he is resplendent with the charms of eternal youth. We therefore find him particularly represented in the years of boyhood and early prime. The beautiful bronze of Herculaneum, which we have chosen from amongst the numerous representations of this god, pictures him in the tenderest flower of his years. In careless mood as if requiring repose, or as one who takes pleasure in rest, he is leaning upon a pillar, with one leg laid over the other, a position which might not otherwise be regarded as appropriate, but which, in this case, betokens the freedom and inexperience incidental to his age. He has just been striking his lyre, and seems to have played his favourite airs to satiety. The position of his left hand would indicate the pleasure with which he has touched the chords, and we observe a characteristic pliancy in the moulding of the fingers, indicating, even in rest, his ability in harmonizing tones of sweetest melody. The falling position of the right arm is highly expressive, and the plectrum with which he has struck the chords, is held in his hand with thoughtless indifference. The life imparted to his instrument, when reverberating his musical inspirations, may be conceived from the slender joints of his fingers; and the power visible in his arm enables us to judge of the unerring facility and

APOLLON.

PL. 37.  
Herculanean  
Apollo-  
statuette:  
Museum at  
Naples.

delicate tact of his execution. The quietude to which, in half dreaming mood, the graceful youth has abandoned himself, is the precursor of new and more powerful creations, to which the innate love of music will presently give birth, and is expressed in his features which, though childish, are still full of meaning. He is musing on the new and various strains which will presently vibrate on the ear. His rich locks are bound up in a tuft, above his forehead, a characteristic feature of the unshorn boy-god. A band keeps the divided tresses together, preventing them from falling over and shading his joyous countenance. The future greatness of the leader of the Muses is announced, symbolically, in this innocent pastime of youth.

Pl. 38.  
Apollo Sau-  
roktonos:  
Vatican.

57. Apollo's future gift of prophecy is also symbolized in the admirable figure representing him watching a lizard gliding up the trunk of a tree, for the purpose of transpiercing it with his arrow. The secret habitation of this sprightly little animal is in crannies and crevices impenetrable to the rays of the sun. When the rejoicing season of the year returns, it is wont to woo the genial light of day, being the harbinger of spring long ere the swallow returns from his winter-home. Its skin is at first of a pale greyish colour, but seems to imbibe daily fresh colouring matter, until, in the height of midsummer, it glitters in as bright a green as that covering grove and meadow. In the sultriest hour of summer it revels in its greatest joy, unconscious that these bright moments are quickly past. Soon shall it be banished again to its darksome dwelling, there to sleep away the long and dreary winter. Like the boy-god who has marked it for his prey, the stream of forgetfulness is approaching to sweep it down into its insatiate waters. The slender youth leans in an apparently careless position on the trunk of a tree. The lizard as if conscious of danger is on the point of turning round, in order to slip hastily into some well known chink. The god, however, is only waiting for the favourable moment to transpierce it with his weapon. His quiet firm bearing indicates the certainty wherewith he will strike the blow. The tension of his features when fixing his eye on his prey, overspreads his whole body and is even observable in the toes of the foot upon which he rests. One thought alone occupies him and every muscle is in active and immediate relation with it. We might compare him to the tightened string of a bow, ready to speed the arrow to the mark, and which returns with the quickness of lightning into its original position, as soon as the force that tightened it, has slackened its hold. This exquisite production, although but a repetition at second or third hand, may serve to convey some idea of the high perfection of the original type of Praxiteles, an artist, who, in the tender and graceful, rose to the same eminence, to which Phidias and Polycleitos attained in the noble and sublime. This ingenious statue has a reference to the custom of the grecian youth, to watch for lizards with a sharp pointed weapon, in order to predict future events from the convulsive twitchings of the unoffending little animal when transpierced with the point of the instrument. With regard to this pastime the youthful god is symbolized as an oracle and serpent-killer.

Pl. 39.  
Apollo bend-  
ing his bow,  
bronze sta-  
tue: Brit-  
ish Mu-  
seum.

58. The beautiful bronze statuette in the British Museum, which also represents the boy-god bending his bow, his eye being steadily fixed on the mark, is imbued with a similar spirit. From the position of his body we perceive that his arrows are directed against objects belonging to a lower sphere of existence. The contour of his tender limbs indicates a harmonious tension at once true to nature and presenting a union of the most beautiful curved lines. The conception is purely symbolical. In the feeling of its truthfulness we lose sight of the common reality and the importance of the event rises to view in a poetically illumined picture, whilst the depth of the conception can only be duly appreciated, when we have learned to understand the power of each vital emotion which forms the ground-work of this corporeal but truly ideal delineation.



59. The most remarkable contrast to both the previous representations of the youthful Apollo is afforded by another not less beautiful and finished embodiment in the sphere of action allotted to this god, which depicts his state of mental tranquillity. We see him here, too, under the form of a tender youth, rather in the years of boyhood, than on the verge of manhood. He is leaning with his left arm on the trunk of a tree, to which he has attached his quiver. His right arm is stretched over his head, whereby the muscles of his breast are relieved, and his lungs enlarged. A feeling of ease is communicated to his whole body, and he now feels fully refreshed from the fatigues he has undergone. The expression of his eye recalls the idea of the far-reaching archer as well as of the seer to whom the future is unveiled. As this position has been chosen by the artist for the purpose of delineating a state of complete rest, all the muscles of his body have acquired a peculiar tension in a direction contrary to that in which they exercised the functions usually assigned to them; and the multifarious vitality of action and flexibility incident to his age are brought more prominently forward than could have been accomplished by the most violent movements. The lines bordering the different parts of his body describe such harmonious curves, that we fancy almost we hear the harmonies of the softest music. Compared with the former statues, the lizard-killer and the graceful archer, we here perceive the god advancing to youth. He is ripening towards his high vocation which will soon be testified in two distinct characters. The arrows of destruction and the softening tones of the lyre are both entrusted to his hands. In no other god do we find both anger and mildness approach so nearly to each other. Even in this statue which belongs to the choicest treasures of the Tribune in Florence we perceive the graceful heedlessness of his whole deportment placed in striking contrast with the firmness of character revealed by his steady glance.

Pl. 40.  
Apollino:  
Florence.

60. The highly celebrated statue which since the times of Michael Angelo and Raphael has graced the Belvedere of the Vatican, whence it has received its distinctive appellation, represents the youthful and indignant god at the moment of performing, by the aid of his far-reaching and unerring arrows, some noble deed the sight of which fills him with pride. We hear in imagination the whirr of the bowstring, so clearly is the mental and corporeal activity in the representation blended with the vital action which has immediately preceded it. The left arm still remains in the firm position which has ensured certainty to his aim whilst the weight of the body has involuntarily been thrown back from the left to the right foot, the latter but slightly touching the ground at the moment of taking aim and speeding the arrow. His right arm is also at liberty, but the expressive action still visible shows that he would fain direct its movements like a rudder and guide the feathered snake, as Aeschylus terms it, deep into the heart of the enemy. His short mantle falling from the left shoulder is thrown over the arm to serve the purpose of a shield if necessary. The quiver filled with whizzing arrows is indicated by the belt which crosses his breast from the right shoulder and divides the broad masses into two parts, agreeably to the eye. The beautiful contrast presented by the whole body in its graceful change of equilibrium arrests the attention more powerfully when we observe the noble expression of the countenance. Whilst the sentiment of anger is still visible on his lip and his nostrils quiver, his look becomes serene like the sky after the thunder-storm is past, and the sunny radiance of noble contentment and divine self-reliance shines forth brighter than ever from the dark and sullen clouds. The fulness of youth is principally announced by his rich locks which are bound up in a tuft above his forehead. So youthful and so great appears the god triumphing over the gigantic forms of darkness, whose fearful brood is here symbolized by the serpent gliding up the trunk of the tree beside him.

Pl. 41.  
The Apollo  
Belvedere.

Pl. 42.  
Head of the  
Apollo Bel-  
vedere.

61. In order to obtain a distinct notion of the surpassing beauty of the head, we must subject it to frequent contemplation in plaster-casts. This is the only means whereby we can acquire a perfect understanding of the inexhaustible varieties of form and the wonderful execution characterizing this work of ancient art. We have given an engraving of the head on a larger scale in order to convey to the reader a more distinct impression of its prominent merits, the principal features being etched with greater sharpness. Passing from the study of these outlines to that of the same forms in plaster, we soon learn to view them with indifference; but they will notwithstanding have answered their purpose. Nothing can serve better than this head to show us the peculiar spirit by which the race of younger gods was animated when contrasted with Zeus and his brethren. Whilst in the latter the ideal remains in a state of noble but changeless repose, preserved even amidst stormy agitations of mind, the younger gods display that dramatic activity in their existence whereby the spirit of liberty in which they have been called upon to participate, finds its most glorious manifestation.

Pl. 43.  
Apollo touch-  
ing the chords  
of the lyre,  
accompanied  
by a goose:  
Museo Borbo-  
nico at Na-  
ples.

62. Singing and playing the lyre were the ruling passions of Apollo. These to him congenial occupations are therefore represented in works of sculpture in every variety of action and expression. The beautiful Farnesian marble-statue, where he is represented with the appendage of a goose, and thoughtfully touching the chords of his horn-shaped tortoise-shell lyre, is one of the numerous imitations of a celebrated original, the high excellence of which can be but partially appreciated. The god in the prime of youthful strength is standing with his feet crossed and slightly leaning, apparently in enjoyment of the feelings which in his kindling enthusiasm find an echo in the sweet tones that stream from the chords of his instrument. His whole being is so full of tranquil abandonment that the harmony he calls into life, seems to enchain rather than to obey him. The imagination can scarcely conceive a fairer or truthfuller image of the poetry of music. The god seems entirely absorbed within himself. The long mantle hanging from his shoulders seems on the point of falling to the ground, indicating with precision the perfect heedlessness of the rapt vocalist. We see the goose squatted at his feet, an animal whose love for music must have been better known to the ancients than to us who are only acquainted with the fact from a few scattered observations communicated by writers on natural history. The picture of solitary song which reverberates through the air, sometimes in plaintive, sometimes in mirthful cadence, receives by this significant adjunct its clearest and most perfect completion. Guided by no motive and self-sufficing like the sweet warbler that dwelleth among the forest boughs, the god, filled with tranquil enthusiasm, pours forth the melodious tones of harmony into the pure aether, and, whilst abandoning his whole being to the sweetest of enjoyments, is sympathized with by a poor companionless creature which thus approaches to a fellowship with mankind from whom it is eternally separated by an impassable gulf — the want of articulate language.

Pl. 44.  
Apollo-statue:  
Vatican.

63. We see the god delineated in an entirely different spirit in a statue in the Vatican which represents him as proudly advancing in the light step of the dance. The heavy stringed-instrument, with which songs of solemn import were wont to be accompanied, is fastened to a belt which passes from the right shoulder across the breast. We must suppose it connected with the left arm by means of a small bridge in the manner of a shield, whilst the hand remains free and has command over the strings, the plectron being held ready in the right to strike them. Although the body and thigh are the only ancient parts of this statue, it represents admirably, aided by the modern restorations, the solemn grace with which the god enters upon the movement of the dance. The execution of this imitation of a manifestly beautiful



original is unfortunately very imperfect, and we can therefore obtain little more than the general artistical idea intended to be represented. In this respect it is, however, of considerable importance, since we are thus made acquainted with another phasis of his musical sphere of action. The serpent gliding up the trunk of the tree which supports the figure, conveys, in connection with the statue, the idea of an intelligent animal, partial to music, whose innate instinct renders it anticipative of the future.

64. As the leader of the chorus Apollo is represented clothed in a long garment in which the singers of ancient times were accustomed to appear at public spectacles and where prizes were awarded to superior tact and ability. A statue larger than life belonging formerly to the Farnesian collection, but now in the Museum at Naples represents the god attired in the ample sleeved chiton which is bound round his waist by a broad girdle. A mantle falling from his shoulders is thrown around the thigh and knee in rich masses. Although the fulness of the folds contributes to heighten the sublime effect of the expression, this species of vestment imparts to the noble figure a feminine appearance, and there are many who are not, even now, quite agreed whether numerous statues, similarly draped, really represent the son of Latona or one of the Muses. The only part that is ancient of this statue is the draped torso, the head and extremities of white marble having been added at a recent period to the body, which is of porphyry; and it thus in some measure affords a lively representation of the effect produced by the painted sculpture of antiquity, the acrolithes for example, the bodies of which were formed of wood or other coloured material, and the extremities of stone. The treatment of the beautifully disposed masses of drapery is broad and noble, and may serve to convey a proximate idea of the powerful impression that must have been produced by the singer who led the chorus upon the greek theatre. A half-naked or slightly clothed figure would have been lost amidst the mighty impressions which threatened to outdo it from every side. For this reason it would appear that the asiatic costume for singers, which may have served as a model for the drapery of the leaders of the chorus, was systematically brought to such characteristic perfection, that the whole was calculated to establish even musical performances upon a solid material foundation. The present statue may therefore serve the purpose of shewing the importance attached to the human form in the ancient world, which we, there, see nobly asserting its high significance in every ramification of art. The value of this work is likewise enhanced by the very costly and stubborn nature of the material of which it is formed, and there is no doubt that the purple colour thus communicated to the garment of the leader of the chorus was not altogether an accidental choice.

Pl. 45.  
Apollo in a  
long garment:  
Museo Borbo-  
nico at Na-  
ples.

65. Apollo displays the whole power of his divinity, when he raises the inspired song to the accompaniment of his lyre, the harmonious and witching tones of which bind the dancers surrounding him indissolubly together. He moves solemnly and slowly along with sandaled feet, exhibiting an elasticity in every movement which seems, as it were, to give wings to his steps. The long robe flows down to his feet, and is fastened to the waist by a broad girdle. The rich mantle which hangs behind, is attached to both shoulders by clasps. The shortness of the sleeves gives freedom to the arm from the elbow. The ponderous lyre is fastened by a ring to a belt which crosses his breast from the right shoulder. His left arm supports the lyre by means of a small bridge thus giving the fingers command over the strings which are struck by the plectrum in the right. His head, which is covered with rich locks of hair, is adorned with a garland of laurel. In this statue, which was found together with those of the Vatican Muses in the Cassianum at Tivoli, we see the god in his full pride and dignity. We perceive on his lyre,

Pl. 46.  
Apollo Musag-  
etes:  
Vatican.

as a symbolical ornament, the figure of Marsyas, conquered and severely punished by him in the celebrated trial of skill. The whole representation is remarkable for grandeur and simplicity and the numerous repetitions existing of the same statue prove it to be a copy from a highly celebrated original. The expression of the countenance conveys to the mind an idea of the melting softness of the tones in their flow from the spiritual source, but we find no trace whatever of merely transient and sensuous emotion. The performance on the lyre is not brought before us by the delineation of incidental circumstances, but by simple and decided touches bearing upon the essential properties of the action. The form of the stringed-instrument is given with care and nicety, and the idea of its ponderous weight is also tangibly conveyed to the mind; whilst with equal propriety we find no indication of the strings, such an adjunct being here quite superfluous. In the same manner the action of singing is not represented by a widely opened mouth, but rather by the tension of those parts of the neck which confer flexibility upon the voice. There is equal propriety in the peculiar position of the head, the neck being slightly inclined to one side, as we have daily occasion to observe with regard to vocalists of sensibility. As the sculptor symbolizes the speed of the foot-racer more appropriately by representing him at the moment of starting than by means of strong and rapid movements which the material he works upon is little calculated to express; in like manner the activity of the mouth of the singer is here indicated rather by the power with which the tender but strongly-formed lips master the tones than by passively opening them, which would only give to the organ the unmeaning appearance of an open sound-hole.

Pl. 47.  
Apollo Egremont.

66. A statue in the collection of Lord Egremont may be numbered amongst the striking representations of Apollo as a performer on the lyre. He is clothed here too in a long robe, but in a decidedly manly attitude. The enthusiasm which animates him is of a peculiar kind and bears the same relation to his measured step in the dance as leader of the Muses, as Pindar's loftily soaring strains of triumph to the noble and severe quietude of tragic choral song. The whole action of the strongly excited frame presents an individual and prominent display of such an expression of individual power, as was necessary for the production of that sounding torrent of full and harmonious numbers which even now have lost little of their overwhelming energy in the songs of the great lyric poet. We see him at the moment of placing his right foot with firmness on the ground, the plectron being ready in the right hand to strike the chords of the lyre with certain and prevailing effect. Both arms are restorations, but there is more expressiveness in the characteristic movement of the whole figure, as it is seen reflected from beneath the drapery, than could have been conveyed even by these. We clearly perceive that the whole energy of his being is drawn towards the right to be again thrown with even more power upon the left. The fulness of thought that sways him heavenward is particularly expressed in the noble features of his divine countenance. In all the might of a poetical self-reliance recognizing no opposition, and commanding an infinite multitude of sensations he darts his glance upwards to the skies, whither his thoughts have winged their most daring flight. This is the true Apolline inspiration which in strength and exuberance fully competes with every bacchic and orgiastic excitement, but which transcends all by its radiant clearness. Thus, the moment even of the loftiest excitement is accompanied by that temperance and tranquillity arising from self-consciousness which ensures to all the works of genius the purest form of artistic conception. With reference to the powerful effort which this species of poetical activity calls into exercise, the youthful god is represented more than usually vigorous. The hair is parted over his forehead and falls down in long tresses over his neck and shoulders. The neck



is full, displaying a considerable tension of muscle. The figure is supported by the navel of the earth, covered with a worsted net; a symbol indicating the gift of prophesy of the god and clearly referring to his oracle at Delphi.

67. The twin-sister of Apollo is Artemis, who in sculpture presents a masculine amazonian appearance, in the same degree in which her brother reveals a certain feminineness. All relation to the Muses and to poetical elevation disappears in her character; delight in the more manly pleasures of the chase and archery being exclusively predominant. Whilst Apollo unfolds his highest power in the sunny light of day, Artemis loves to range over hill and dale by clear moonlight. They must not therefore be identified with the gods of the sun and moon, but be regarded as standing in a similar analogous relationship to each other. The blending together of originally separate ideas of the gods took place at a comparatively late period; and the works of art belonging to the greatest epoch had no share whatever in such confusion of mythological notions. In poetry, however, these ideas were, already, in early times blended together, although on the other hand the difference between the Titans of the primitive ages to whose care the two great luminaries of heaven were confided, and the twin-offspring of Zeus and Leta is clearly marked. We must therefore make it a practical rule to keep the Olympian gods distinctly separate from the cosmic powers which are so often placed in juxta-position with them.

68. As we often meet with the boy Apollo playfully engaged in such occupations as give no indication of his high vocation as a god, so we often see Artemis under the appearance of a Nymph delighting in the pleasures of the chase. Innumerable are the statues in which she is thus delineated, and we have turned our attention to one of these in the Vatican Museum where the goddess is represented in the act of plucking an arrow from the quiver on her shoulder. We perceive no trace of the belt by which it is fastened, whilst in many other instances this is the only indication of the quiver. Her robe is fastened up round the waist and the short mantle which is generally thrown over her shoulders, is here bound round the body as a girdle. Artistical representations of mythological subjects exhibit no less care and attention in the indication of similar secondary peculiarities than the father of poetry himself. The folds of the garment in this statue give as clear an indication of the manner in which the goddess has proceeded in the arrangement of her drapery, as Homer, when in his terse simplicity he describes how a god or a hero has equipped himself for the battle-field. The chiton, which is drawn up under the girdle fastening it round her loins, is made to fall down again for a short distance, thereby increasing the volume below the waist. Both arms are modern restorations and though the artistic enjoyment is thus greatly diminished, the ancients being ever so true to nature in their representations of mimical action, their position must have been nearly the same. A dog has been introduced seated beside the figure to which it also serves as a support, and is moreover the symbol of the goddess of hunting.

69. As the image of the chase is intimately connected with whatever has any reference to Artemis, art has represented her in connection with it in every possible variety of character. In order therefore to acquire familiarity with this peculiar conception of heathen divinity, it will be advantageous to view it even in those cases where it has been treated with poetical playfulness. One of the most graceful delineations of this description is a gem in the Dolce collection of impressions, wherein the goddess is represented at the moment of preparing her bow for the noble exercise of archery. She is on the point of tightening the string which must always be done at the moment of being used; for were the bow not to remain unstrung, it would either break or lose its elasticity. In bending the bow with both hands the slackened

## ARTEMIS.

Pl. 48.  
Statue of  
Diana:  
Vatican.

Pl. 49.  
Diana preparing her bow:  
Gem  
in the Dolce  
collection.

string is made to wind its superfluous length round the end and by that means acquires its power of tension. Such peculiarities of action cannot easily be delineated in sculpture, in an intelligible and simple manner. The art of gem-engraving is however singularly adapted to give appropriate expression to similar fugitive movements. A comparative glance at such plastic episodes is of considerable use in aiding the comprehension of subjects of higher importance. In the gem under consideration Artemis is clothed as usual in the doric chiton, which is drawn up and girt under the breast, being made to fall down again in full folds below the waist. The buskin protects her feet from the asperities of the ground she has to traverse. She is seated on a rock on which her quiver rests by her side ready to be resumed when she is equipped. Her hair is combed back smoothly and bound up in a tuft behind her head. While occupied in preparing the bow, her attention seems fixed on the object at which she is to take aim, and she points with the fore-finger of her right hand, thus conferring a more lively expression to this gracefully delineated picture.

Pl. 50.  
Diana shoot-  
ing:  
Bronze in the  
Museum at  
Naples.

70. One of those small bronze statues, which generally by their sharp and decided outlines exhibit with great ability the fugitive and momentary shades of action, pictures Artemis with peculiar grace in the act of speeding the arrow to the mark. Having in the rapidity of her course brought her left foot suddenly into a firm position, she holds the bow nearly upright and with the practised fingers of her right hand draws the string exactly to the well-known point, where the tension will communicate the greatest swiftness to the arrow. The whole movement of the arm and the nice play of the fingers indicate the great skill evinced by the ancients in attaining to such extraordinary power by the simplest and most imperfect means. All depends on seizing the right moment and on that unerring certainty of feeling which would seem to transfer the organs of sight to the points of the fingers. The bow is held firmly grasped in the left hand, the thumb being tightly pressed in the centre, whilst the fingers ranged in pairs prepare for the arrow a groove-like resting-place. All these preparations and the numerous movements of the hands and arms become united together in one act by the guidance of the keen glance fixed upon the mark. When in a similar representation every important feature of action has been skilfully brought together, it may easily be understood that the addition of unnecessary adjuncts, which would even disappear at a certain distance from the observer, are not only superfluous, but even injurious to the effect. In this account there is here no indication either of the arrow or the bow-string. It is only when the arrow has hit the mark that it acquires importance, and in that situation art has brought it prominently forward under certain circumstances. The covering of the goddess is delineated with great spirit in relation to the whole composition. The short tucked-up doric chiton conveys with great clearness to the mind the swiftness of her movements and their sudden but momentary suspension. The skin fastened round the upper part of her body as a trophy of her skill in archery unconsciously yet sensibly reflects the effect of the action. The belt that crosses her breast from the right shoulder indicates the quiver. Buskins also adorned with skin to protect her tender feet enable the goddess to give chase to the swift fleeing hart over stock and stone. Her rich head of hair arranged smoothly and without ornament is bound up in a tuft above her forehead. Every regard for particular grace and beauty is secondary to the practical consideration that must influence the sportsman. This beautiful little figure found at Pompeii is preserved in the Museum at Naples.

Pl. 51.  
Diana shoot-  
ing:  
Vatican.

71. We perceive Artemis exhibiting the swift and powerful action that characterizes her in a statue belonging to the Vatican Museum, which represents the goddess as having just sped the arrow and watching its deadly effect with impatience. The consideration of this work is



highly instructive. It reveals the same mental condition of mind we have already had occasion to observe in the Apollo Belvedere; and a comparison of the two representations is calculated to afford both pleasure and information. The maidenly agitation suitable to the hunting goddess is reflected with remarkable effect in the drapery. We not only perceive therein the sudden transition from one action to that which is diametrically opposite to it, and which makes the quiet folds of her garment appear as if they were rustling in the breath of the storm; but we almost seem to feel the recoil which has shaken her whole frame. The firm position the goddess retains for a moment brings the contrast more prominently forward, and we meet here with an echo of that immediate expression of vital activity which is rather concealed than manifested at first view in the naked limbs of the Apollo. To obtain a clear understanding of a similar representation, and to appreciate worthily the beauties reflected in these repetitions from the highest masterpieces of art, it is indispensable that we should institute a rigorous enquiry into the intention of the separate masses of drapery. In works of art of a high order every single fold has its signification and when we have once learned to comprehend the laws, according to which the soft and pliant material undergoes change of form and disposition, the understanding of the spiritual conception which is concealed beneath these, will by due and methodical analysis be simplified and facilitated, in the same manner as a greater knowledge is acquired of the beauties of a poem by a just and critical examination of its peculiarities of verse and rhythm. The goddess has just shot the arrow and throws her body involuntarily from the left foot, on which she had been resting whilst taking aim; to the right, and by that means the whole floating mass of her garment is drawn to the same side, and her left thigh is closely enveloped by the tightly fitting folds. The original movement of the arms which we cannot now accurately determine is however reflected in the breaks of the mantle falling down from both shoulders and carried round the waist whilst the ends flutter on each side.

72. The most beautiful representation of Artemis is that presented to us by the celebrated figure found according to some in the vicinity of the lake of Nemi, but according to others in Hadrian's Tiburtine villa, and which is universally known under the appellation of the Diana of Versailles. Here she appears not as pursuing but as protecting the game she cherishes, being on the point of using her arrows in defence of a panting stag. With swift foot she has hastened to the succour of the shy and defenceless animal and casts an angry look behind at the chaser, holding the bow ready in the hand and with the other endeavouring to reach the arrows from the quiver on her shoulder. The idea on which this most beautiful delineation is founded, that of a goddess, the protectress of the game, has been so intellectually developed by the artist, that this statue is one of the most celebrated of the figures representing dramatic, but at the same time strictly plastic action. The speed of her flight is portrayed more by her forceful action at the moment of arresting her course than by any indication of rapid motion, which the stubborn nature of the material from which this work of art has been formed, would be but little adapted to represent. The contrast that ensues by her suddenly stopping has afforded an excellent opportunity to the sculptor for the delineation of those organs which give to the human frame the power of freely changing place and position. The web of muscles enveloping the thigh presents to the eye of the attentive observer, ever accustomed to refer the effect to the cause, one of the greatest wonders of creation, and the manner of representing them in this case commands the highest admiration. The collision of forces mutually opposing and neutralizing each other is obvious even to the most unpractised eye in the peculiar waving lines of the masses of drapery which by the sudden arrestation of speed have been drawn into a contrary

Pl. 52.  
Diana of Versailles:  
In the Louvre.

direction. The light doric chiton drawn up and doubled round her loins would not in itself have given sufficient fulness and elevation to the figure, and on that account the requisite equilibrium has been lent to the masses by the small mantle which we have seen to be a constant adjunct in the costume of the goddess and which is fastened round her body as a girdle. It is drawn over her left shoulder, the right being left at liberty, a circumstance highly advantageous for the display of the muscular exertion caused by the back and forward movement of the arm to reach the arrows. Her maidenly soul is reflected with dazzling brilliance in the passionately excited yet thoroughly characteristic features. She appears on the one hand as the kind protectress of the helpless animal and on the other as the incensed goddess casting around her indignant glance, at the chaser. The rich locks of her hair are adorned with a kind of crescent-shaped diadem.

Pl. 53.  
Pompeian  
Diana:  
Museum at  
Naples.

73. After the observation of a work belonging to the most perfectly developed period of art, it may be instructive to turn our attention to a statue of this goddess conceived in a widely different spirit. We allude to one of those ancient images of the heathen deities, which the feeling of religious veneration, even in later times when sculptural art had already acquired perfect freedom of execution, caused to be sought for with considerable predilection. We may therefore be permitted to suppose that this monument which was found under the ruins of Pompeii had been adopted in their temples as an object of holy adoration. The appearance of the goddess is girlish rather than maidenly. She hastens forward with firm step, her glance unchangingly fixed on the mark. The huntress is recognized by the quiver-belt that crosses her breast from the right shoulder. The short-sleeved chiton falls down over her ankles and notwithstanding the rapid movements of her whole person displays but few and scanty folds at the sides. It is peculiar to the antique style of conception that such incidental effects are indicated with modest reserve. The masses though remarkable for simplicity reveal a certain feeling of grandeur in their arrangement; and the human form adapts itself to the architectural connection to which this statue must be supposed to have belonged, in the same manner as a flower or the leaf of a plant is subjected to the laws of severe stylization when applied to the embellishment of the capital of a column or to any similar ornamental purpose. On the other hand the border of the tastefully folded mantle thrown around her the long pointed ends of which fall over the breast, was painted red. The feet indicate firm and stable movement and separately considered would hardly seem to belong to a work of such antique style; so much the more prominent is the stiffness observable in the position of the arms which arises less from a want of artistical knowledge than from a certain restraint which the sculptor seems to have voluntarily imposed upon himself. What the features are to the countenance of individual life, are the arms and hands of the body in statuesque representation, their mimic action and disposition determining the measure of the mental activity. In exact proportion to the stiffness and lifelessness of these are also the lines of the features which point unerringly to the fundamental trait of her character seeking to place it in all its solemn earnestness before us. The rich masses of her hair are tastefully arranged and bound above the forehead by a circular plate of metal adorned with rosettes, the ancient form of the crown, whilst the loose tresses fall down upon her neck and shoulders.

Pl. 54.  
Diana wan-  
dering  
through the  
darkness of  
the night:  
Vatican.

74. In finished productions of statuary, Artemis is usually represented in a long waving garment as the goddess hastily wandering through the darkness of the night. We have already observed that she is by no means to be regarded as an impersonation of moonlight, but that the star governing the nightly heaven serves her as a symbol. It betokens her own peculiar domain.



While the sunniest months of the year have been allotted to Apollo, winter is the period sacred to Artemis, when the power of the sun has waned and the moon asserts her silent authority. That is the appropriate time for the chase and the season of night is particularly assigned to the sportsman, the clear moon-light too is highly favourable to his success. — Artemis, as the goddess of night with countenance expressive of a terrible beauty similar to that of the Gorgon, is represented to us in a marble statue in the Vatican Museum. In her left hand she holds up a burning torch which is a restoration but in all probability belonged to the original statue. It symbolically indicates the darkness through which the goddess is hastening her steps. Her whole being recalls the darkest hours of night. The long waving masses of her garment impart a degree of grandeur to her whole appearance which would be lost, were it fastened up short round the body. The quiver belt which breaks the falling folds of her mantle by drawing them in a contrary direction adds to the richness of the whole by the manifold variety of lines thus produced. An elevated beauty is observable in the head; her luxurious streaming locks are kept together by a broad band and flutter round her temples as if they were stirred by the breath of the storm. The whole of this very singular representation recalls to mind the awe-inspiring forms peopling the clear moonlight, in which the imagination of the solitary wanderer sees sometimes images of terror, sometimes benignant powers, a train of poetic thought which recurs to us on every occasion when we behold this striking work of art.

75. It being a very rare occurrence to find marble statues with the arms or hands uninjured, and even in the case of bronze-figures — a material in which the extremities are less liable to injury — those parts being generally lost, such monuments must be highly appreciated which furnish us with images of the gods in a high state of preservation. To this class of artistical productions belong principally gems cut in *pietra dura*, by means of which the ancients obtained repetitions of the masterpieces of art, in the same manner as in modern times we find meritorious works repeated in engravings. In these engraved stones we possess a large number of fine productions of statuary which would, otherwise, have been lost. A glance into this little world of plastic representations, into this microcosmos of ancient art is from time to time both instructive and necessary, since we thereby acquire ideas which enable us to direct our attention with judgment and propriety to the examination of the fragments of antiquity. The beautiful gem of Apollonius, a fresh impression of which has been preserved by Dolce, represents Artemis in her tucked-up hunting-dress, with bow and quiver thrown over her shoulder, not hurried onward by the impulse of excitement, but leaning for repose on a pillar between two rocks. Her whole being breathes peaceful composure; and her left arm being supported by the pillar in order to lighten the weight of her body, the left foot is also raised for the purpose of repose, whilst the right bears the weight of her whole frame. The position of the torch is in harmony with this attitude. It leans inverted against the rock, and she holds it carefully with her left hand, placing the right over the handle in the easy manner of a person taking repose after the toils of the day. The goddess has likewise finished her task for the night, darkness has disappeared and she requires the torch no longer to light her on her way. The whole idyl-like representation produces the effect of an oft-recurring morning scene in the life of the huntsman. When others are hastening to resume their daily routine of toil, the sportsman has already brought his labours to a close, having before sun-rise wandered over hill and dale and laid the necessary snares for his game. He must dedicate a part of the day to the repose of the night to obtain repose from the fatigues he has undergone.

Pl. 55.  
Diana  
with inverted  
torch:  
Dolce gem.

## ATHENE.

76. Pallas Athene, in whom the maidenly character of Hestia has received greater elevation, presents the most pure and perfect ideal of all the superior gods. This was brought to artistical perfection at the same time as that of Zeus. Although it could subsequently hardly receive a higher development, it has acquired an almost infinite increase in breadth. Of no other deity do we possess such a countless multitude of different and ever varying representations, yet no one is easier to be recognized than the daughter of Zeus who not only by unchanging symbolical adjuncts, but by indelibly engraven type announces herself as the masculine maiden, who stands passionless before us, elevated above every sexual difference. The following works which we have chosen for review, belong to some of the most important and remarkable representations of this beautifully delineated divinity.

## Pl. 56.

Pallas-Hermes from Herculaneum: Museum at Naples.

77. Pallas Athene who came forth mature and motherless from the head of Zeus like Eve from the rib of Adam represents the unfading thought, the superiority of the Greek spirit and the triumph of nature which, in the maidenly goddess, crowns her great work with the noblest and most elevated of creations. We here meet for the first time with a complete self-dependence. This cannot even be said of Artemis who glories in eternal youth. Her destiny is too intimately connected with that of her twin-brother and though both these mythological beings stand in sexual independence with regard to each other, they do not each respectively represent absolute unity in their corporeal-spiritual existence. This, on the other hand, is the case with Pallas in the most eminent degree. She presents a perfect and complete maidenly phenomenon, participating at the same time in all the nobler qualities of manhood. She is therefore almost without exception represented as armed, and in no place and at no time does she betray the slightest trace of desire for transition from one state of being to another. She is so entirely self-sufficing, that the entrance of new elements into her sphere of action, whereby the internal equilibrium of these would be necessarily destroyed, is hardly imaginable. She is withal full of grace and condescension, and no Greek hero who treads in the paths of justice and integrity, is denied her kind assistance in the hour of need. As she unites at once the highest qualities of both sexes, heart and mind are blended together in Pallas Athene in one perfect and indissoluble whole, thus presenting the most comprehensive image of genius. The bust of Pallas in a state of excellent preservation from Herculaneum and now in the Museum at Naples, expresses those divine qualities with great clearness. Her glance full of unerring judgment falls perpendicularly as it were into the object that occupies her attention. There is no shifting of the thoughts to and fro; the idea stands at once before her view, and the visible world offers as little opposition to her strong and penetrating glance as the clear crystal medium to the rays of the sun. The most serene quietude lingers on her features which exhibit no trace whatever of conflicting sentiment; she is continually absorbed in the full contemplation of thought, a stranger to every species of effort, never coming into collision with the lower world. Nose, mouth and chin form one single harmonious line of the most admirable proportions.

## Pl. 57.

Bust of Minerva Albani: Glyptothek.

78. The grandeur of character which Phidias has stamped on the ideal of Pallas appears in a strong and prominent point of view in the beautiful bust of the goddess which was at one time the proudest ornament of the Villa Albani and is now preserved among the incomparable treasures of the Glyptothek at Munich. This noble figure seems to reproduce the fundamental type of the great Athenian master with truth and correctness. The expression of the countenance of the goddess breathes the most elevated earnestness; these features may teach us what is meant by genuine and profound feeling. Her eyes are cast on the ground and her gaze is fixed on some particular object. No external impression can arrest the current of her thoughts. This



state of abstraction in the depths of pure meditation forms one of the most decided contrasts to the mythic blindness of Homer, which but indicates the soaring of the mind to a higher world where this earthly existence fades and disappears from the sight, like the paling of the stars before a greater splendour dazzling and destroying the vision. In eloquent speakers we may observe the same momentary abstraction from the actual world whilst they, at the same time, seem to endeavour to influence it with the whole power of their oratory. They then search as it were for a pivot beyond the sphere of all terrestrial influences, whence they may be able to set these in motion at their will. — The arch of the eye-brow forms a gentle, graceful and scarcely perceptible curve-line, the length of which adds considerably to the breadth of the brow which in itself is much concealed by the parted locks of hair and the vigor of the helmet. The swelling fulness of the lips denotes the seat of the witching faculty of speech. They are firmly closed and hence seem rather to convey the impression of the taciturnity resulting from firm and holy quietude than that dialectic skill with which the goddess is wont to launch her thunders against such as would withstand the dictates of reason. — In this representation we see the indication of that internal flame which will speedily cause the eyes to sparkle and the lips to quiver. The oval of the face diminishes rapidly towards the lower part, thus increasing her maidenly expression, and strengthening the effect of the upper parts of her head. The top of the helmet is surmounted by a serpent, the symbol of prudence. The Aegis is also surrounded by hissing snakes, which, however, in such a connexion have an essentially different meaning. They have here a reference to the dark, lurking and devastating powers which it is the peculiar province of Pallas triumphantly to subdue. The Gorgon-mask used as a clasp to fasten the two ends of her collar forms a striking and expressive contrast to her countenance which appears more noble when placed beside an image of terror reminding us of the degradation caused by the viler passions.

79. As Pallas appears in the most manifold relations with the actual world, her representations in statuary have undergone varied modifications, and had her ideal not been determined with stability by Phidias, there would have been some danger of its being entirely lost in the different transformations the fundamental conception has undergone. Such however is not the case, not even when the predicate of beauty bears sway over that of wisdom in the works of the chisel. To productions of this kind uniting grace with dignity belongs the bust larger than life found in Adrian's Mausoleum and now placed in the statue-gallery of the Vatican Museum. The goddess appears here with a maidenly expression of countenance. She is prescient of the truth rather than ripe of judgment. Her glance penetrates into the distance, and she seems watching with anxiety the issue of some stirring occurrence which has fixed her attention. As symbolical ornaments, the ram's head adorns the front of the helmet and the griffin the side-pieces. Both these are symbolical of light and afford a decided and striking contrast to the sacred owl of the goddess and the Gorgon-mask, which embellishes the Aegis. This latter adjunct around which a number of serpents are linked together in a chain, passes like a belt across her breast, not, however, as a weapon of defence, but merely as a tasteful and symbolical adornment.

80. The fragment of a high-relief presented by Canova to W. R. Hamilton Esq. is one of the most graceful representations of Pallas. The head of the maidenly goddess inclined to one side exhibits almost a modern degree of sensibility. The tender expression of soul visible in her lovely features is considerably increased by the contrast which the artist has effected by conferring upon the helmet resting on the front of her head the form of a Gorgon-mask. The expression of that appalling being first ennobled in the death-struggle and which could only be

Pl. 58.  
Bust of Pallas:  
Vatican.

Pl. 59.  
Minerva Gorgolophos:  
W. R. Hamilton, London.

overcome with the assistance of Pallas, presents a striking parallel to the tender melancholy visible in the countenance of the goddess. We may suppose her to be carried away by the sympathy excited in her mind on hearing the plaintive melodies uttered, as the fable relates, by the bloodstreams of the dying Gorgon. The contrast between the goddess who dwelleth in the regions of light and the monsters bred in the shades of darkness is self-evident, and is carried out by the best and most appropriate means. Above all it strikes the observer in the mane-like growth of the hair belonging to the mask, and the charming undulations of the loose locks of Pallas Athene. The frequent repetitions of this original type presented by the Roman Museums point to some celebrated model-statue, which seems to have borne the name of Gorgolophos or the Gorgon-helmeted. The Herculaneum bust already passed under review is embellished, though less prominently, with a similar adjunct.

Pl. 60.  
Minerva  
of Velletri:  
Louvre.

81. As the head of the Zeus of Otricoli can only produce its most powerful effect and be properly appreciated when supposed to be placed on the body of a statue, such as the Jupiter Verospi, so the beauties of the Albani bust will be seen to the greatest advantage when placed in juxta-position with the colossal statue of Pallas, discovered at Velletri towards the end of the last century and which repeats the same identical features. Were this monument which was found in a wonderful state of preservation, as perfect in execution as the splendid head just mentioned, we should obtain a much more profound and distinct idea of the general effect of the statue of Phidias. This work belongs unfortunately to a time when the sentiment for the noble simplicity and powerful conception of the original was already lost; and we can only discover the sublime and fundamental original traits amongst a number of petty details, which are even rendered more prominent by a certain dryness and pretension. If, by instituting comparison with the pediment statues of the Parthenon and the Albani bust, we endeavour in imagination to enliven these forms in the spirit of Phidias, the goddess will appear to our view as she stood before the assembled multitude when Greece was in her glory, grand and venerable, calm and powerful, awe-inspiring, but of kind and friendly nature. Her slender form, thanks to the buskined sandals in which she moves majestically along and the towering helmet, appears of a gigantic stature and this is increased by the comparative deficiency of length in the body notwithstanding the twofold masses of drapery in front. The upright figure stands like a tall column before us, the principal outlines rising in solid parallel lines as far as the shoulders, and as the upper part of the left arm may be considered as remaining within the limits of these, the whole representation acquires a firm and compact appearance. The striking gesture indicated by the raised position of the right arm is also rendered more imposing. This pantomimic movement, which must have originally belonged to the limb from the position of the muscles, imparts to this noble image a profounder and more powerful character. We almost seem to hear her imperious voice and to tremble before her irresistible authority which she sustains by indicating the powers with which she is invested. Thus this beautifully arranged composition, all the parts of which are calculated with infinite skill, first asserts its claims to admiration; and what appeared at first sight harsh, monotonous or strange, acquires by this contrast its true value and importance. As often as we return to a further consideration of the figure, new varieties in the disposition of the drapery and in her movements are unfolded to the sight. The peplo has been thrown around her like a mantle and is fastened to her side falling from the left shoulder over the long flowing chiton, which is girt round her waist with a band formed of serpents. The solemn composure she displays is only broken by the advanced position of her right foot, whereby the folds of the mantle which has been drawn up round her loins, are



carried in a contrary direction. Making abstraction from the refined smoothness of the carving, which was in accordance with the public taste at the time of the early Roman Emperors, the great beauty of arrangement, evident in the different parts of her garment, is gradually unfolded to observation. The left hand is new, and with regard to the attributes it contained or the mimetic action it expressed, nothing can now be ascertained with certainty.

82. The most celebrated and beautiful of the representations of Pallas that have been handed down to modern times, is the full-length figure, formerly one of the most distinguished ornaments of the Giustiniani collection, but now occupying a prominent place amongst the treasures of the Braccio Nuovo in the Vatican. The upper parts of this work are in an excellent state of preservation. The conventional but mistaken appellation of a Minerva Medica has been originated by the large snake coiled at her feet. This symbolical adjunct has, in all probability, a much more comprehensive signification than the serpent of Aesculapius, and may refer rather to the serpent which was kept and carefully fostered as a sacred guardian in the temple of Athene Polias as protectress of the city. In southern lands this reptile is still considered as watching faithfully over vineyards and gardens and to kill it, would, even now, be to expose one'sself to the anger and reproaches of the husbandman, of as serious import as the curses with which the ancient Egyptians were wont to load the cat-killer. The olive-yards were in fact entrusted to the care of this reptile, as being destructive to vermin, and principally preying upon mice. This circumstance explains why this large, harmless and pacific species of snake was regarded by the ancients as the protecting spirit of the orchard, the ever recurring Genius loci. — The „boy-nourishing” olive-tree, the culture of which was placed under the auspices of Pallas, in the same manner as that of the waving corn was committed to Demeter, was the great and invaluable present that made her deserve so highly of the town to be called after her name. Being the goddess of the olive-yard she is also that of peace and is represented as such in the statue under consideration. She stands before us in elevated tranquillity, her left hand carelessly holding the mantle which is drawn over her left shoulder and the broad folds of which envelop the greater part of her figure. The delicate folds of the sleeved-chiton appears below the knees and is girt up under her breast. Her scaly armour bordered with snakes, on which the Gorgon-mask is easily distinguishable, forms a defensive adornment. With her right hand she holds a spear in the manner of a sceptre; and the helmet is placed lightly on her head like a crown. The cheek-pieces are adorned with ram's heads and the top surmounted by a Sphinx. All these warlike equipments bring, by the power of contrast, the martial character of the goddess more prominently forward. The expression of her noble features is certainly mild and pacific, but her firm and staid look clearly announces the resolution she will display in defending peace and order, should any danger from without threaten the loss of these valuable blessings to the state she has taken under her especial protection. The spiritual power represented by Pallas seems to have obtained its highest development in this splendid production. She manifests herself as an emblem of the wisdom of the statesman, and places before us in the most perfect manner the high idea which the ancients had formed of that elevated state of being which is the portion of mankind, when united in a well-organized political system. Zeus is powerful in Olympus and Pallas is his vice-gerent on earth. The father of the gods and men is the centre of confederated social existence, whilst Pallas is partial to particular states as well as to individual heroes, and is kind and benevolent to those subject to the humanizing influence of hellenic culture, whilst whatever is insolent, rude, or barbarous, is her peculiar aversion.

PL. 61.  
Minerva Gi-  
ustiniani:  
Vatican.

Pl. 62.  
Minerva Ergane:  
Capitol.

83. As the goddess of peace Pallas extends her protection over the arts of life, and more particularly over the occupations of the tender sex, having with regard to the latter received the by-name of Ergane, the industrious or working goddess. A statue discovered also at Velletri, and transferred from the Braccio Nuovo of the Vatican to the Capitoline Museum represents her in that character, for which reason we find the constant attribute of the Aegis dispensed with. In other respects this figure nearly resembles the Giustiniani-statue already passed under review; the only difference being that the latter possesses the adjunct of the snake. The disposition of the drapery is exactly the same, and it is only in minor details and trifling alterations that we perceive the untrammelled genius of the artist who aims rather at the display of reproductive power than of servile imitation in his works. Though the Giustiniani-statue is much more perfect in execution, the one now under review merits greater consideration as being in a better state of preservation; and because the former has received great injury by being too fastidiously polished. The spiritual conception would seem to be, however, much below that of the Athene Polias, probably because she is represented here in a much more circumscribed sphere of action. And yet we may be deceived in making such an assertion, since we perceive the same ideal expression of countenance, the essential difference consisting only in the studied absence of the Aegis. The cheek-pieces of the helmet being here also adorned with the ram's head, it can hardly refer in this case to the battering-ram, which was supposed to be thus symbolically indicated. It is not yet quite clear to what it was intended, by the Greeks, to refer, though many plausible theories have been advanced on the subject. The touch-stone of their truth must consist in their being able to explain why this emblem is constantly formed on that part of the helmet only. Though the original meaning of this emblem itself is lost, there must still be some particular reason why it is so invariably placed on the cheek-pieces alone.

Pl. 63.  
Minerva Ergane:  
Forum  
of Nerva.

84. The most decided as well as noblest representation of Pallas as the labour-protecting goddess is on the attic of the pseudo-portico of the forum of Nerva, where it may be seen in the form of a relief. She appears here also without the martial adornment of the Aegis, and her garment is fastened round her waist by a broad girdle; she seems to be protecting the arts of peace with her shield which she holds in a raised position. Notwithstanding the elevation of character apparent in her deportment, as she here meets our gaze, she appears to be standing in immediate relation with the business of human life, and with authoritative strictness taking cognizance of the arts which it is her province to teach. In fact, on the frieze underneath, we see her watching over the feminine occupations of spinning, weaving, washing and ironing and even administering correction. Arachne who had the temerity to dispute with her the prize in spinning and weaving, feels her just indignation. The incensed goddess strikes the haughty maiden on the head with the weaver's beam, and she sinks down upon her knees imploring pardon. We here see the lofty form of the goddess animated by the noble feeling of self-estimation, overlooking with placid satisfaction the theatre of her fame, and the wide and diversified field of her exertions.

Pl. 64.  
Minerva Farnese:  
Museum  
at Naples.

85. The usually earnest and severe goddess is represented as breathing a friendly and gracious spirit in an excellently preserved marble-statue existing in the Farnesian collection at Naples, which must be a spirited copy of a very celebrated original. She has been here conceived by the artist as the goddess of reconciliation, his endeavour having been to place before us the miraculous effects of the mediatory and soothing influence of her character upon the indomitable spirit of the hero, carried away by the irresistible impulse of his wrath. This is the light in which we must view her when she pacified Achilles, who had drawn his sword



against Agamemnon, the ruler of nations, and thrust the current of his indignation into more peaceful channels. We do not mean that she may have appeared to Homer in this light, or that the artist had any similar occurrence in his mind, but that he has unfolded that view of her character which could alone be capable of causing the conciliatory change of disposition; since nothing less than her divine and gracious mildness could have appeased the burning indignation of such a man. The contrast thus offered to the peculiarly severe character of the maidenly goddess in suffering the soft and tender feelings to predominate over her more habitual ones required to be brought prominently forward; and this is effected by the full and commanding deportment imparted to the figure by means of the broad masses of drapery and the proud ornament of the Aegis. The delicately arranged chiton falls, over her high-shod feet, upon the ground. The peplos is doubled up round her body, and the several broad folds arising from this circumstance enliven the whole figure with rich and multifarious variety. The scaly armour of the Aegis with a Gorgon-headed clasp is brilliantly adorned. The helmet is surmounted by a sphinx placed between two winged-steeds. The cheek-pieces are raised upright and produce by their position a pleasing effect upon the eye. The right arm the action of which is indicated by the folds falling from the elbow, lends energy to the words she seems in the act of addressing to the observer.

86. Of the two most celebrated repetitions of this figure, which seem to have been highly esteemed in ancient times, the one to which we now direct our attention, is the Hope-statue dug up at Ostia in 1797. This we will compare with the Farnesian, in order to show that the spirit which breathes in that splendid ideal composition can least of all others be referred directly to Phidias himself. This is certainly the general opinion and on that account a goddess of Victory has been placed in the hand of the statue. It requires however no profound acquaintance with the mode of thought and conception peculiar to the great Athenian master to be convinced that there is no ground whatever for this supposition. The Nike does not seem at all in accordance with the artistic feeling prevailing in the statue, making abstraction from the fact that the manner in which it is placed in her hand, is hardly consistent with the position and expression of the figure. In the Hope-repetition the eyes have been formed of some coloured substance. The hair which in the former statue fell waving over her neck, is here divided into plaited tresses with a certain degree of care. We have judged it expedient to show at least by one example how the various repetitions of the same original statue must be subjected to careful and accurate criticism, all the discordant adjuncts removed, and the various alterations rectified, before we can possibly acquire a just idea of the prototype. Except in very few cases we do not happen to possess as yet the necessary means for instituting such a research, and must therefore rest satisfied with merely indicating in general the tendency of such studies.

87. Among the statues of Pallas breathing maidenly simplicity and grace may be placed the one under the size of life in the Vatican Museum, which was found in the villa of Cassius at Tivoli, and probably belonged to a group of the Muses all of the same proportions. The goddess stands upright, in a firm attitude, looking tranquilly before her. The Aegis is carelessly thrown over her shoulders. One end of her mantle rests on the left shoulder, while the other hangs down from her waist, where it has been fastened, in elegantly arranged folds. The contour of the light masses of drapery around her body are pleasingly intersected by the vertical lines of the long flowing chiton. The helmet surmounted by a high crest is adorned on each side by an owl, the favourite bird of the goddess. The circumstance of there being numerous repetitions of this statue likewise leads us to the conclusion that it must be referred to some

Pl. 65.  
Hope's  
Minerva:  
London.

Pl. 66.  
Minerva  
of the Cassia-  
num:  
Vatican.

celebrated original. Should we ever have an opportunity of taking a comparative view of the multifarious statues of Pallas, we may then be enabled to place each single type in the position it ought to occupy in the process of development which the ideal of the goddess has undergone. As the preliminary and indispensable studies requisite to place these in systematic order have as yet not been undertaken, we can do no more at present than select a few of these for the purpose of making ourselves acquainted with the manifold properties this heathen divinity presents to our observation. It may easily be understood that we cannot on the present occasion even enter into the merits of the principal features: the necessary researches for this purpose far exceeding the limits of this work. These could not be made without instituting a critical enquiry into the various restorations, an investigation attended with insurmountable difficulties, the arms being, as in the instance before us, almost always restorations.

Pl. 67.  
Herculanen-  
sian Minerva:  
Museum  
of Naples.

88. Pallas appears in her warlike character in a marble statue found in an excellent state of preservation at Herculaneum, and which, both with regard to style and conception, is one of the most remarkable remnants of ancient sculpture. The lively action displayed forms a striking contrast with the severe composure and apparent stiffness of her movements, which to an unpractised eye might easily convey the impression of want of skill in the part of the artist: whereas it is only a consequence of his endeavour to adapt the plastic forms of the human figure stylistically to the architectural relations with which they are intended to be incorporated. All the masses were successively placed in one direction, and formed a perfect parallel with the wall from whence we must suppose this and similar statues to have been taken, thus conferring almost the appearance of a bas-relief. This circumstance renders it probable that the work in question belonged to a pediment, and we are enabled by the study of this figure to acquire some acquaintance with the peculiarities of this mode of execution. It seems less important in such compositions to suppress or lay aside certain component parts than to place them or rather force them, into a certain order and succession conditioned by the laws of style. In accomplishing such a task the sculptor finds himself much in the same case as the poet to whom the rhyme does not so much prescribe the scope of his thoughts, as the direction he is required to follow in order to express himself artistically. This beautiful example of strict and conditional method of conception is not only interesting in itself, but also highly instructive for a better understanding of the pediment groups of the temple of Jupiter in Egina, and of the Parthenon itself. We observe on a close examination of both these works that they exhibit the same character in all their details, and that they are essentially different from every other statuesque group in their original conception. The goddess appears here in a position of defence and ready at the same time of attack. Her left foot being placed firmly in advance, she shields her body from the enemy by the Aegis drawn out in the manner of a shield, and couches the lance firmly in her hand prepared to hurl it forward or strike it against the breast of the enemy. Her right foot is ready for the assault. The steady glance she fixes on her opponent, thus watching his every movement, is very effective. The helmet is adorned with griffins joined to the crest from the neck upwards. The Gorgon-mask adorns her forehead and appears likewise in the Aegis as the symbol of petrifying terror of death. The forms of all these parts of the representation evince the most perfect finish and the most conscientious treatment in the nicest details. We clearly perceive that it is a leathern substance of which the Aegis is composed, drawn out like a mantle over her left shoulder. The folds of this compact and stiff material are easily distinguishable from the soft and pliant stuff composing her garment, the texture of which is



strikingly reflected in the style of arrangement. The whole may be compared to a beautifully crystalized petrefaction of the ante-diluvian world, the delicate structure of which, far from concealing, only renders more prominent the original formation of the object, and the laws of its organic growth; whilst the degenerate picturesque sculptural productions of the XVII<sup>th</sup> and XVIII<sup>th</sup> centuries resemble incrustations which in the most favourable instances serve only to envelop the remains of plants or animals in a somewhat less coarse covering.

89. The difference, that exists between a statue intended to be placed in a pediment and one which is to form a whole in itself may be best understood by instituting a comparison between the last mentioned representation of Pallas and the one belonging to the Belvedere of the Vatican to which we now turn our attention. The fundamental idea is the same in both, viz. the warrior-goddess leading the armies of men to victory. In the work before us the conception is carried out in an entirely different spirit. In the preceding instance the goddess was represented as awaiting the onset of the enemy in a firm position, whilst in the present one we see her bodily hurrying on to the attack, but ready at the same time to shield herself from injury. The rapidity of her movements communicates an undulating agitation to the drapery by the resistance of the air; and yet the folds of her garment rather obey the impression given to them by the limbs underneath and the muscular activity residing in these. In the previous statue, which was remarkable for its severity of style, the principal lines run all in the same direction, and the masses are extended parallel with the base; here, on the other hand, the outlines run out into flowing curves. Even the pedestal itself exhibits no sharp corners. These are all rounded off, and seem to correspond with the principal and multifarious masses of the figure. The head is also new. Although the loss of those parts is much to be regretted, their presence is not indispensable for the understanding of the fundamental conception of the representation. The modern restorations are sufficient to convey an idea of the effect made by the dramatic action of the figure.

90. On the triangular pedestal of one of the Barberini candelabra which supplied us with the representation of Jupiter, Athene appears as the attendant and feeder of the holy serpent. This reptile has more than one symbolical meaning, being, however, at preference the emblem of intelligence which we generally see accompanying the goddess of wisdom. It is coiled around her, and while stretching its head over her shoulder to sip the proffered liquor from the vessel, the goddess affords it the necessary support with her left hand. The peristaltic movement of the crawling but swift and supple animal is clearly delineated by few but characteristic traits. We might almost perceive the activity of muscle by which this peculiar elasticity is produced. Pallas is clothed in a garment open at the side. Her hair falls down long behind. The triple crest of her helmet rests on a sphinx placed between two winged chargers. The countenance expresses maidenly candour. She seems insensible to every thing but the care of the cherished animal — showing evident satisfaction at the delight it evinces in drinking the liquor. This figure also betrays a certain antiquated severity. This, however, is only the effect of the artist's desire to keep within the bounds of the architectural mode of treatment, which were prescribed even at a late period in the adornment of similar candelabra-pedestals. In this point of view the figure is a masterpiece of composition richly filling up the allotted space and being nowise at variance with the surrounding parts which keep it within narrow limits. The judicious play of lines obtained by the curves formed by the contour of the snake contributes considerably to the beauty of the effect and contrasts well with the solemn immoveability of the person of the goddess.

Pl. 68.  
Minerva Pro-  
machos:  
Vatican.

Pl. 69.  
Minerva  
on the base  
of one of the  
Barberini can-  
delabra:  
Vatican.

## Pl. 70.

Minerva with  
a lion's skin-  
cap :  
Villa Albani.

91. One of the most remarkable representations of Pallas is offered by a large full-length figure belonging to Villa Albani where it forms the principal ornament of the large saloon. The proportions are short and compact, and the rich mantle, falling down in broad masses, imparts by the arrangement of the folds great solemnity to the statue; and the sleeved chiton flowing down from under it conveys the impression of a certain effect being aimed at. With noble self-complacency she looks proudly down on such as approach her with reverence. The Aegis is carefully applied round her breast as a tasteful adornment, and her head is not covered as usual with the helmet but with a lion's skin-cap such as we often see on the head of her favourite Hercules. She would seem to have exchanged trappings and to have thus become intimately connected with the hero. By this splendid representation of heathen divinity we are reminded of that memorable moment when the daughter of Zeus led the glorified son of Alcmena into the assembly of the gods on Olympus, after he had passed through every trial and suffering. In like manner we see his deepest humiliation symbolized when the woman whose slave he had become adorns herself with the firstling of his trophies, the renowned lion's skin, whilst he must submit to be clothed in female apparel and be banished to the spinning wheel. This example of the double meaning of mythological symbolism is particularly instructive, and we may thereby perceive that the same appurtenance may have, according to its relative application, not only a different, but even an entirely opposite signification.

## APHRODITE.

92. Aphrodite, the goddess of love, offers a most striking contrast to Pallas. The latter was supposed to have come forth motherless from the head of Zeus, and had on that account no participation in the weal or the woe of this earth. Aphrodite, according to the fable, arose from the foam of the sea, and sprang up like a supernatural plant. She is therefore entirely of earthly extraction, and the sea-wave is the substance from which she was born and created. Her soul too resembles the water which descending from heaven and returning thitherward again is emblematical of her own transfiguration. Her nature is essentially sentimental in the same manner as that of Pallas is the symbol of pure intelligence. They correspond to each other within the limits of the ideal sphere of existence like body and soul, the one not being subject to the other but both blended equally together. The ancients in thus comprehending the power of love as a personality and endowing it with the capabilities of life have shown a knowledge of the depths of the human heart, which far exceeds the understanding of the profoundest thinker. The artistical representations of the goddess give sufficient evidence of the truth of this assertion. In these we see the embodiment of that which is not to be described, which the most eloquent tongue would in vain attempt to portray.

## Pl. 71.

Cowering Ve-  
nus :  
Vatican.

93. Aphrodite in allusion to the moist element from which she was created, according to the fable, is frequently represented in the bath. The idea finds its expression under every possible form and is the reason why the goddess is generally represented naked. The feminine feeling of shame, instead of being thereby set aside or outraged, receives greater elevation in the most delicate allusions and significant transitions; and the noble sentiment of genuine morality, which had become a second nature with the Greeks at their brightest period, is illustrated and variously developed in the clearest and most beautiful manner in works of art, which are not irreconcilable with our modern ideas of delicacy. The cowering Venus of the Vatican Museum belongs to the most graceful representations of this kind. In a half-kneeling, half-bending attitude she is regarding herself mirrored in the reflecting surface of the crystal fountain in the cooling waters of which she has just laved her tender limbs. The rich locks are bound up in a tuft on the crown of the head, the divided masses of hair being fastened by a band. The



mouth and eyes betray the peculiar softness of expression belonging to the goddess, by the aid of which without opposing resistance to any coercion she overcomes and renders subject to her will all the powers of heaven and earth.

94. A half-clothed Farnesian statue is one of the most beautiful representations of the sea-born goddess. The type of this figure is preserved in numerous and still finer repetitions all indicating more or less the surpassing beauty of the original work. The goddess appears here in virgin innocence, but casting around her the all-subduing witchery of love. She leans with the right hand on the tail of a dolphin, whose mouth may have served in ancient times for the passage of the waters of a fountain. In the tranquillity of expectation she gazes at some particular object which has attracted her attention, and seems more ready to obey a signal than to impart a command. Her hair strays in long tresses down her shoulders. We perceive a total absence of all desire for adornment and yet every feature breathes the inexhaustible charm of love. The garment thrown around her loins, and which finds a support in the elevation of the hip, falls over her left shoulder and covers the arm thrust against her side with a certain air of self-consciousness. The great beauty of the entangled folds affords a splendid reflection of that fulness of grace and softness of character with which the goddess of love becomes the enchainers of hearts.

95. Aphrodite, as a mother was revered under a type belonging to the best times of greek art, but which on account of almost infinite repetitions has received such elements into its nature as tend to awaken the most varied sensations in the mind of the observer. The statue of Villa Borghese, which we have chosen from among numerous representations of the same kind, is replete with the tender grace which the imitative artist has brought forward in place of the elevated grandeur constituting the fundamental conception of this divinity. The goddess is enveloped in a thin garment which flows down her beautifully proportioned limbs in divided masses, and she is on the point of drawing a mantle of some coarser material over her right shoulder. This act proceeding from a noble delicacy of feeling communicates something so gentle and touching to her whole being that she seems rather to entreat than to command. We perceive here at the same time a manifestation of the irresistible witchery of love, she places the helplessness, nay the very need of help incident to woman's nature, in the clearest light and obtains from sympathy that which the reflecting prudence of man would have denied to an imperious desire. Approaching to the very uttermost bounds of female abandonment within the limits assigned to the moral domain, she offers a decided contrast not only to the virgin-goddesses, but even to the matrons Here and Demeter, and to Hestia who occupies a position between the two latter.

96. The idea of the goddess issuing from the bath afforded the artists of the ancient world multifarious opportunities of giving a rich and diversified development to her character. No moment was so appropriate as this to unfold her inmost being, equally removed from vulgar coquetry as from thoughtless self-sufficiency. It is a wondrous property of love, that while existing for others alone, it should have no anticipation of those sudden and strange emotions which it is its peculiar province to excite. We find this unconscious grace portrayed in Aphrodite in the most delicate colours. Like the dove which plumes its feathers in the sun after the refreshment of the bath, the whole attention of Aphrodite is absorbed in jealously watching over, and preserving in their native purity, the charms that accompanied her birth and which were entrusted to her care like a treasure of great price. That these grew with her growth seems to her but an accidental circumstance. She regards them as something which is there only for the

Pl. 72.  
Farnesian Venus with dolphin:  
Museum of Naples.

Pl. 73.  
Venus genitrix:  
Villa Borghese.

Pl. 74.  
Venus issuing from the bath:  
Vatican.

sake of others, nor deems that they can exercise any retroaction upon herself. These observations may find an apt illustration in an incomparably beautiful statue in the Braccio Nuovo of the Vatican. The goddess has just stepped from the bath, her garment being slightly thrown around the hips and fastened in front by a knot. We must suppose her to be standing on the brink of the clear fountain, the cooling waters of which have imparted additional freshness and grace to her attractions. She is on the point of arranging the principal masses of her hair which are still dripping with moisture and add nothing to her beauty for the moment. At the same time with innocent self-complacency she gazes at her form mirrored in the smooth surface of the water at her feet. The looking glass is always a proof of character. It may lead as much to the kindling of passion and selfish feelings as to self-knowledge. Ordinary coquetry will not withstand this trial, whilst pure grace will always thus disclose its true and genuine nature. The sensibility with which we see the goddess here viewing her own charms without being conscious of these is delineated with the clearest and at the same time the most delicately blended traits. She gazes at herself as if she were a being living without the sphere of her own corporeal existence, and takes delight in the admiration of the beautiful, as if it constituted a new ingredient in the aliment of life. It is the splendour of creation that rejoices her, the high feeling of renovation which she shares with the flowers refreshed by the dew of morning, the full enjoyment of existence that renders her so joyful, and yet so mild and gentle, that we might almost be led to believe she would melt away in this abandonment of herself to the world of outward impression, while at the same time all this fulness of feeling is unobservedly placed in intimate and enduring relation with the invisible domain of the higher and sublimer emotions of the heart.

Pl. 75.  
Capuan Venus:  
Museum  
of Naples.

97. Aphrodite is the mistress of the human heart and this kingdom over which she holds undisputed sway is wider and more extensive than the dominions of Poseidon. She must not however enter the lists with the prince of darkness; since it is decreed that every living creature must bend to his inexorable will. In this visible world she is however irresistible, and the strong man feels her power no less than the weak, nay she often imparts such power to the weak as none would have expected or believed them to possess. Every force manifests itself in proportion to the strength and distance of the opposing influences. War and the power of the sword stand in absolute opposition to the amiable dominancy of Aphrodite. The victory she gains over these shows that her kingdom is unlimited, her power irresistible. As the conqueror of the god of war Aphrodite displays in her character such grandeur of being, such depth of conscious might and such elevation of grace, that at first sight we should hardly recognize the bewitching goddess of love. — The statue found under the ruins of the amphitheatre at Capua, in which she is represented with her left foot proudly placed on a helmet lying on the ground, gives sufficient evidence both by the position of the figure and the nature of the trophy, that Aphrodite is here celebrating the most difficult of all victories, that which she has gained over the selfish heart of the man-slayer Ares. The majestic appearance of this figure is rendered more prominent by the coronet that adorns her brow, while her tranquil and collected deportment is principally reflected in the masses of the drapery that envelop the lower part of her body. Unfortunately the arms of this beautiful statue have received considerable injury, but there can be no doubt either as to their position or the action they were intended to represent. She is in the act of proudly holding up the shield of Ares with both hands, and gazing at her person reflected in the bright surface of the polished metal. It is an exalted moment of surprising and unexpected self-recognition. She is not occupied with the inspection



of mere transient charms, indulging feelings of sweet contentment at the possession of those gifts with which her divine form has been so prodigally endowed by nature: but we perceive that her selfconsciousness has raised her to a keen discernment of her own innate power and greatness. The inextinguishable grace wherewith she is ever ready in childlike mood to dispense again the greatest honours and blessings of the earth, at the very moment when these are lying a just tribute at her feet, makes her clearly recognisable in the midst of the pride and joy of conquest. The guileless simplicity of her nature shines forth not only in her features but in every movement of her beautiful form, rendering her the counterpart of Here who even with respect to Zeus asserts her rights with high authority and inexorable severity and whose nature is entirely foreign, even, to the semblance of such melting tenderness.

98. The statue of Aphrodite which was found in the island of Melos at the beginning of the present century represents the ideal of the goddess with such noble and sublime features that we are almost tempted, on a critical examination, to regard this type as belonging to a period when the ideal of Aphrodite had not yet attained to full perfection in the plastic fancy of the Greeks. The age that saw the artistical ideal of Zeus, Pallas, Here and Poseidon brought to perfection in a wonderfully short space of time could not at once be capable of carrying the conception of divinities diametrically opposite to these to their highest point of development. Every thing requires time, and mythological ideas more especially can only be brought gradually to perfection. The difficulties the contemporaries of Phidias had to encounter in producing a representation worthy of the goddess of beauty and grace may receive striking illustration from the characteristic anecdote regarding the representation of Aphrodite by Alkamenes; who having failed in obtaining the prize had the statue of the goddess subsequently erected as a Nemesis. This circumstance has a particular application in respect of the Aphrodite under consideration. There is something pleasing to the fancy in the thought of placing it in juxta-position with all the remaining statues of Aphrodite with which we are acquainted, and regarding it as the precursor of the ideal conceived by Praxiteles. We might be led to this conclusion, were we to begin an abstract examination of the features according to our modern train of thought. Viewing however the representation as a whole, it acquires a far higher degree of importance. The grand and full, but at the same time soft and graceful outlines of her form and the general presence and bearing of the whole figure stamp her at once as the goddess of love. And this superlative beauty is evident not only in the arrangement of her garment, in her position and action, but in every curve of the noble contour. In each detail we perceive the splendour of female development when it reaches the fragrant ripeness of the full-blown flower. Forgetful of all else she abandons herself to the embraces of pure air which amorously enfolds her and to which she imparts an ambrosial kiss. This moment of love's may-morn is so rich, so great, and so intoxicating, that all the three elements of earthly existence become, as it were, united into one; and her whole future being would seem to be announced in this wonderful production, as if it required no further development, and that the blossom had no longer need of the ripeness of the fruit to attain to its true and full importance. If we recall to the mind the remarkable resemblance this statue bears to the one previously considered and that the goddess is there represented with a conscious feeling of her irresistible power, gazing at herself mirrored in the shield, of which she has despoiled the rough god of war, neither the earnestness of her glance, nor the noble elevation of her deportment need any longer excite our wonder. The restored harmony here announced in this victory over the cruel hardness of the human heart is granted to the character that has attained to moral perfection. Ares falls into the power of the

Pl. 76.  
Venus of  
Melos:  
Louvre.

goddess of love, in whom, according to common conception, the feelings reach at most the point of pathetic excitement, in consequence of that mutual exchange which succeeds after every collision of contrary forces, both in the moral and physical world, and which in this case produces on the one hand the wonderful effect of melting to softness the heart of the leader of battles and, on the other, of investing the soul of the tenderest womanhood with all the energy and indomitable firmness of manhood. By thus forming an appropriate conception of the character of Aphrodite with whom, according to our modern train of thought, we are accustomed to connect only superficial and frivolous notions, we acquire, as it were, a knowledge of the materials which the ancients made use of in all their conceptions of this goddess. If we do not constantly adhere to this conviction, we shall not be capable of understanding many brilliant modifications incident to this circle of ideas, from which the remotest approach to amorous trifling is entirely excluded.

Pl. 77.  
Cnidian  
Venus:  
Villa  
Ludovisi.

99. The ideal of Aphrodite was brought to ultimate perfection by Praxiteles. The genius of Phidias and Polycleitos took a direction which could not possibly lead them to that knowledge of the inmost recesses of the human soul indispensably necessary to enable them to conceive such a representation as could correspond to the perfect and fundamental idea of the being of this goddess. The revelation of the wonders of the human, and especially the female mind was reserved for the sculptor chosen by nature for the purpose of delineating grace in all its truthfulness as such, and creating for the greek phantasy a new world of the most pleasing sensations. The extraordinary, nay almost supernatural efforts that are required both from men of genius and the public in the brightest periods of art, could be sustained but for a brief space of time even by such a highly gifted and ingenious people as the Greeks. Mankind, whether represented by nations, or by richly endowed individuals, requires leisure and tranquil enjoyment after such harassing and consuming exertions. Both poets and artists long for such relaxation, but it is allotted to few below, to attain it with honour or mental advantage. The greater number must console themselves with the thought of what may await them in a future state of existence, unless they can rest satisfied with the precarious pleasures afforded by material comfort. — The Cnidian Aphrodite was as celebrated in ancient times as the Argive Here of Polycleitos or the Olympian Zeus of Phidias. Although we possess comparatively speaking but feeble reproductions of that wonder of art which we owe to Praxiteles, still these are sufficient to convince us of the transcendent beauty of that splendid work. The unmistakeable traces which still excite our wonder in existing copies together with the testimony of ancient writers are sufficient to convey to us some idea of the enchanting beauty of the original statue. We have given an engraving from the figure in the Villa Ludovisi not exactly because it is the best, but rather on account of its being the most accessible to us, since of the two belonging to the Vatican, one has been so much veiled that the artistical effect is nearly lost, and the other which stood in the open gallery has entirely disappeared. The goddess is here represented at the moment of laying aside the last portion of her vestment before stepping into the bath. She seems to have heard slight noise, warning her of the approach of some curious intruder. Her dignified bashfulness is not indicated by timid alarm, but by placing her left hand involuntarily in such a position as may veil her nakedness and by looking beseechingly upwards. She thus disarms every unchaste regard by the humble confession of her helplessness and need of protection. The melting expression that pervades her whole being produces a magic effect. The irresistible might of love's witchery has been concentrated by the artist exclusively in her heart-softening glance piteously imploring compassion and forbearance.



100. The expression of resolute gravity which contrasts so powerfully with the being of the gracious goddess of love may be observed even in one of those later artistical representations in which she is variously portrayed, in a state of nature, and divested of every adornment. The beautiful statue in the academy of fine arts at Florence represents the spouse of Ares at the moment of putting on her shoulders her sword-belt after having thrown her only covering upon the vase standing at her side. Holding the sword with her right hand she is on the point of drawing over her head the belt that gracefully crosses her breast. The muscular movements resulting from this gesture which are communicated to her whole frame and are even visible in her feet, are beautifully harmonious and manifold. These are all indicative of resolute will and decided action, so that the sword given to the goddess does not appear so much an external adjunct as a symbol in which we see the character of her whole figure reflected. At the same time all the genuine qualities of woman are equally visible and we perceive the tenderest play of feelings in every movement. Her countenance expresses at once indignant passion and elevated grace. Whilst her penetrating glance is fixed on the object of her triumph she handles the trophy of her victory with as much dexterity, as if, from her youth upwards, she had been accustomed to its use. This innate martial bearing, recalling to mind the Amazons, forms with the helplessness incident to the female body a powerful and eloquent contrast.

101. On the pedestal of one of the Barberini candelabra which we have so often had occasion to mention, we find Aphrodite represented conformably to that ancient type which at the time of the Emperors was often used as a symbol of hope. She is not only clothed but even muffled up in rich raiment holding up the peplos with her right hand, the long train of which would otherwise fall to the ground. In this action as well as in her whole demeanour, we observe both delicate modesty and unpretending resignation to a higher will. She holds an expanding bud in her left hand, the emblem of that moment of delight in human life when two beings are absorbed in each other and indissolubly united together in one tie, when the higher impulse of existence becomes unfolded, and when the transition takes place which leads both to the annihilation of self and superinduces regeneration to a higher state of unity. In so far as future existence is enclosed within the bud, Aphrodite, by choosing this symbol, becomes the harbinger of the most joyful anticipations, and consequently her statues, as we have already observed, were frequently adopted as representations of the goddess of hope.

102. The statue from which in modern times the characteristic idea of Aphrodite has been generally formed, is the universally celebrated Venus de Medicis, so called from the name of its former possessor. It represents in the highest degree of perfection that over refined delicacy of the female form which results from excessive culture. Every trace of pure nature and ethnic simplicity has entirely disappeared in this work, nay it would even seem to have been purposely eradicated. Graceness has been transformed into elegance and this representation lovely as it is of its kind, may be compared to an artificially bred, though enchanting garden flower in opposition to the wild freshness of mountain plants. We can hardly conceive a more striking contrast to the noble creation of Praxiteles. In vain we look for that all-subduing self-abandonment and tenderness of heart which even in the later imitations of the Cnidian Aphrodite produced such a wonderful and purifying effect. We find ourselves transported as it were from the heights of Olympus into the intoxicating atmosphere of a court, and tho' even here art exercises its atoning power, the substance of the elevated conception which formed the fundamental idea of Aphrodite is turned to a purpose entirely foreign to its nature and we find nothing but the shadow remaining, a dazzling reflection from the polished surface of ordinary existence. This statue is

**Pl. 78.**  
Venus putting  
on her sword-  
belt:  
Academy of  
fine arts at  
Florence.

**Pl. 79.**  
Venus on the  
pedestal of the  
Barberini  
candelabrum:  
Vatican.

**Pl. 80.**  
Medicean  
Venus:  
Florence.

a true indication of the moral decadency of Athens on the one hand, and on the other, of the inexhaustible power of greek art which was enabled to impart splendour and elevation to life, when it had already entered that stadium in which it is hopeless to dream of a return to truth and to nature. We are not only reminded here of the pleasures in which an Alcibiades could take delight and the reaction of which was visible on plastic art, but we feel in this extraordinary and original work of Kleomenes, that Athens, where the artist was bred, had already seen the times of a Demetrios Poliorketes. — After these preliminary observations necessary in the examination of a monument of art which has been the object of universal admiration for ages, and has since its discovery exercised a powerful influence not only on taste but likewise on the moral feelings themselves, we may now give way to the pleasure which its beauties inspire. These are of the choicest description and manifest the charms that lie hidden in the creations of nature in a higher point of view. The delicate forms which have been embodied in this figure with extraordinary refinement and determinedness, bear the same relation to the broad and noble conception of Praxiteles, as the fresh juice of the grape drunk amidst the bacchic pleasures of the harvest, to the wine that has been stored up for years. The goddess appears in the graceful movements of a mimic dancer such as was produced by the attic stage. Every curve of her delicate contour is finely rounded off. The organic laws by the aid of which complete command over the movements is acquired, are here so strictly observed, that on that very account they seem to be held in suspension. We think we behold an ethereal apparition freed from corporeal and earthly stuff. And in this respect the production deserves the exuberant praise it has from all times received. In fact it cannot be denied but that a return to a relatively higher state of moral feeling has been here accomplished to a certain extent. In the same manner as we find the laws of organic movement expressed with astonishing clearness and precision, we also see those of decorum observed with equal certainty of touch and delicacy of feeling. If however we turn our attention to the compass of thought here embodied, we may be easily convinced that its tendency is rather to flatter a transient sentiment than to awaken a lasting sensation. At the same time that she bashfully covers herself with both hands she looks the person admiring her charms full in the face with an air of self complacency and this gesture instead of combining harmoniously with the spiritual expression, occasions on the contrary a certain discrepancy. The veil of moral bashfulness having been withdrawn from her face, the indication of the necessity of a covering for her person only increases still more the attractions of her undraped charms. — On the dolphin serving as a firm support to the figure, we perceive two little Cupids climbing up and down. On the base, the lines of which gracefully correspond to the principal masses of the figure, Kleomenes, the son of Apollodorus, an Athenian, has inscribed and immortalized his name, as the master who produced this astonishing work of art. — This statue is, on the whole, in an excellent state of preservation when we consider the dilapidated condition in which it was found and that the various pieces had to be carefully joined together. In the cleaning process applied to the head the features have certainly lost a part of their original sharpness, yet no single lineament has received notable injury, and the effect produced by the whole representation leaves little or nothing more to be desired.

Pl. 81.  
Capitoline  
Venus.

103. The beautiful and wonderfully preserved statue of Aphrodite which was found in the walled up apartment of an old house in the Suburra and afterwards removed to the Capitoline Museum belongs to a period when the arts had again returned to nature and simplicity. Though a work of primary excellence we perceive the want of that poetical freedom, by means of which the Greeks in the best times imparted greater elevation to the forms of corporeal being. We



perceive a manifest endeavour to apply a profound understanding and truthful imitation of nature to the illustration of the appearances of every-day life, and this has succeeded to a certain extent. The ideal created by Praxiteles appears again before us with healthful freshness, and devoid of adornment. Those who have not the means of instituting an artistic-historical comparison between this figure and others might be inclined to refer it to a period from whence the artist has however only borrowed his method of conception, but which enabled him to impart to this work of reproductive genius that sacred character which makes us forget that we have entered upon the third period of hellenic culture corresponding to the time when Rome was undisputed mistress of the world. It is true that the fundamental idea which gives a character to the whole bearing of the figure belongs exclusively to Praxiteles, but the spirit in which this leading idea has been made use of, is essentially different from that noble conception of moral propriety which the Greeks lost contemporaneously with their youthful and poetical enthusiasm. As in common life maidenly bashfulness is quite distinct from the more decided but not less delicate feeling of decorum in woman, so she displays here the sentiment of chastity rather with the tranquillity and fine tact of matron than with that touching simplicity which surrenders itself at discretion like the hard-pressed stag to the mercy of the pursuer. While in the one case innocence appeals at the moment of complete helplessness to the discretion of the intruder, we perceive, in the other, virtue strengthened by experience and repelling with delicate hand and noble propriety every unhallowed thought and feeling. Nothing indeed can be more erroneous than the headless supposition that the idea of Aphrodite is calculated to lead the mind as far astray from the statutes of pure morality, as the maidenly goddesses Artemis and Pallas on the other hand further their observance. Love was looked upon in the ancient world as the highest development of the ethic idea and even where the latter seems to be lost for a moment, we perceive the current of the feelings returning again with redoubled energy to that central point of human existence. — These preliminary observations were necessary with regard to this work that we might be enabled to judge more correctly of its merits. We see here the female form when it has already entered into the second period of life. All the parts of her powerfully developed and graceful frame give evidence of that ripeness and perfection to which woman attains by the exercise of all the functions for which nature has so wonderfully adapted her. The lineaments of her countenance correspond also to this completion of physical being; and in these we see love exercising his luxurious and felicitous dominion. The heart-winning expression of her good and kindly nature, when reflected in her soft but all subduing glance is sufficient to disarm every unworthy thought.

104. The character of Aphrodite stands in the same opposition to those of Pallas and Artemis, as that of Demeter to those of Here and Hestia. Heart and soul act reciprocally upon each other. That fascinating elegance which in later productions has been imparted to the ideal of this goddess is quite foreign to her own peculiar being. The languishing glance indicative of sensual emotion is entirely at variance with her fundamental character. Love which she represents not only symbolically but personally, receives indeed its highest development in the union of the sexes, but by no means finds its culminating point in the sensual: and we shall do well to separate all such ideas of the lower and transient pleasures of life, from the character of this goddess, and to keep our attention continually fixed on the pure moral element, to the exaltation of which in unfolding the ideal of Aphrodite all the efforts of ancient art were directed in the best and most glorious times. For this reason we have selected a colossal head in the Capitoline Museum, which is neither remarkable for external beauty nor attractive elegance;

Pl. 82.  
Colossal head  
of Venus:  
Capitol.

and from this we may obtain a reflection of the peculiarly characteristic conception of the goddess. In this bust she appears almost unadorned, and gives so little external indication of her high dignity, that we might almost be tempted to pass it over as a work of ordinary merit. In the more careful examination, however, of the lineaments we soon become conscious of the immediate presence of the divinity. As there is nothing in nature, that can be compared with the delicacy of female refinement, so love in man can never be raised to that pure intensity which is innate in woman. This everlasting fulness of kindness shines through the soft, heart-elevating, half-longing, half-consoling glance which distinguishes the eye of Aphrodite from the spirituality mirrored in the look of Pallas, and the wild-sparkling eyes of Artemis. Whilst, in the latter, our attention is chiefly arrested by that untameable wilfulness, that could never resign itself to the will of another, and while the motherless daughter of Zeus regards every thing with the divine eye of intelligence, Aphrodite occupies a conciliatory position between both and abandons herself equally to care and to sorrow, to the agitations of the soul, and to the emotions of the heart. There is a similar resemblance in a higher sphere of divinity between Hestia and Here; the one living in mental privacy, and homely retirement, the other presiding over the spiritual interests of the wife, and jealously maintaining all her rights: whereas, in the maternal love of Demeter the reciprocal union between both spheres of existence seems to be reestablished, in the same manner as the avocations of Aphrodite have for their object not only to raise the position of woman, but terrestrial happiness itself to its culminating point.

#### ARES.

105. The most striking contrast to the idea of Aphrodite is offered by that of Ares, the irreconcilable god of battles who delights in the exterminating havoc of war, and who sweeps along like the tempest amidst the serried ranks of the combatants. As a being accompanied by the horrors of death and having phantoms of terror in his train, he was, comparatively speaking but rarely the object of the artistical skill of the Greeks; and almost in every case we find him represented in connection with Aphrodite who alone was enabled to soften his wild and indomitable nature. Being thus brought into contact with a diametrically opposite idea of heathen divinity, the ideal representation of Ares acquires so peculiar a character that, had not Homer prepared us for this conception of him, it would hardly strike us as belonging to the impetuous and youthful god whose chief delight was in slaughter and death; and who was wont to sit brooding afar off, when the other denizens of Olympus were enjoying the pleasing recreations of the lyre and chorus. In the best times of art he was represented as the hero impatient for the combat, but, as most vulnerable where he thought himself least liable to injury. The ethic element predominates in the other divinities, whereas he alone is sentimental. He, therefore, becomes enthralled by those very emotions which on the other side constitute his irresistible power.

Pl. 83.  
Ares on the  
basement of  
one of the  
Barberini  
candelabra:  
Vatican.

106. On the triangular pedestal of one of the Barberini candelabra Ares appears placed between Pallas, feeding the serpent, and the long-robed Aphrodite holding the opening blossom, both which figures we have already passed in review. He is represented as if just returned from the combat, overcome with fatigue, and enjoying a moment's repose. His right hand is thrust against his side, whilst the left rests upon the spear. Even in this position of repose both arms give evidence of the strong muscular power superabounding in his whole body. He seems awaiting with impatience the moment when he shall proceed to action and measure his strength with the enemy. His helmet is adorned with a lion, the emblem of the terrors of the battle-field and blood-thirsty cruelty, as well as of courage and unconquerable bravery. This is surmounted by a griffin which serves as a support for the crest. The union of the king of beasts with the monarch of the feathered tribes alludes obviously to his strength and swiftness, and to the



remarkable constitution of his whole character. His body is not protected by armour. A mantle thrown over his left shoulder and wound round the arm serves the purpose of a shield. His glance is keen and penetrating; his lips seem to swell and the nostrils to quiver. The expression of his countenance betrays a dark irreconcilable character which becomes so much the more prominent, when we compare it with the noble, soft and graceful features of the two goddesses on each side of the impetuous son of Here. The peaceful occupation of the martial Pallas makes the contrast still more striking. We distinctly perceive his inclination for strife and discord, which takes the form of a blind passion, having no other motive than the exercise of the muscular power of his limbs, and the measurement of their efficacy in bloody collision with the foe.

107. The peculiar character of Ares is expressed with great harmony and perfection in the features of the intellectual bust belonging to the Glyptothek at Munich. The fulness of life teeming in this head, is concentrated in the burning glance which he fixes eagle-like on the object of his fearful antagonism. The slightly averted position of the countenance, the eyes cast upwards, as described by Homer, a distinguishing feature of the indignant hero, the unwavering gaze that steadily looks his opponent out of countenance, are all so characteristic that there cannot be the least doubt as to the personality intended to be represented. There is a strong swelling fulness in the lips which imparts to the fresh and clear features a dark, surly appearance. It is probable that the muscles of the nose were also in a state of considerable tension, but this cannot be now ascertained, on account of the injury that organ has received. His hair strays in wild disorder over his brow, temples and neck, characterizing the irritable heroism by which he is ever wont to be swayed. The form and position of the muscle of the ear is very expressive; he seems eagerly listening to the tumult of arms. The symbolical adornments of the helmet are no less significant. On each side of the palm-shaped ornament covering the forehead, we perceive the figure of a dog, an animal which various ancient races allowed to follow in their train when they sallied for the war, and which belonged to the wolf-species, particularly consecrated to Ares on account of its blood-thirsty propensities. To these, on the head-piece, corresponds the griffin, which unites the swiftness of the eagle with the courage of the lion, and thus strikingly reflects these essential qualities in the character of the god. In like manner the sphinx that supports the crest refers to the spirit of vengeance accompanying the clashing discord of mankind.

108. The superlatively beautiful statue of Ares originally belonging to the villa Borghese, from whence it has received its name, and which is now to be seen in the gallery of the Louvre represents the rough god of war apparently on the point of transition from his ethic existence. In the midst of a career distinguished by a succession of the most splendid victories, and where he had hitherto met with nothing that could interrupt his successful progress, he becomes enthralled by a power which renders itself the more formidable because it was held of no account, and, therefore, found him unprepared to resist its interference with his avocations. From his mischievous ambush love broke suddenly upon him with all his bewitching influence and enchained him with the strongest fetters. We can only acquire a clear understanding of the richly intellectual conception of this figure by a strict examination of its various corporeal details. Nothing is more injurious to the just and certain appreciation of the works of ancient art than a partial judgment of the representation founded on the features which generally admit of more than one interpretation. The difference of opinion indeed which has obtained with regard to this statue, has arisen from the abstract analysis of the physiognomy, whilst every doubt must

Pl. 84.  
Albani head  
of Mars:  
Glyptothek.

Pl. 85.  
Mars  
Borghese:  
Louvre.

disappear when we fix our attention on the splendid built and characteristic vigour apparent in the frame. Notwithstanding their slender proportions there is a marked robustness in the anatomy of the bust and limbs. The muscles of the breast are powerfully developed and the thighs give indication of unwavering firmness. While the whole weight of his body rests on the left foot, he pushes the right heavily forward as if its action were impeded by pain or some other cause. We may discover a like contrast in the lineaments of his countenance which betray a melting tenderness of feeling by no means in accordance with the character of a vigorous youth or a hero who has such a warlike aspect. This change in his innate disposition is explained by the influence exercised upon him by Aphrodite which covers him with shame and almost annihilates his very being. The intimate relations between Ares and Aphrodite are represented by the fable as secret and clandestine, a circumstance which increases the contrast still more. He is surprised by Hephaestos the lawful spouse of the goddess of love, who stealthily binds him with fetters. This fact is symbolically indicated by the ring above his ankle. It is the cause of that impediment in his gait, observable in his whole bearing. Every gesture breathes the sense of shame which love and jealousy have awakened in the god of battles and victory.

Pl. 86.  
Mars Lu-  
dovisi.

109. The celebrated statue in the villa Ludovisi represents Ares, swayed by feelings which stand in striking and violent opposition to his innate character, and arrest the attention of the observer by the most remarkable contrast. The usually restless god abandons himself not only to repose, but even to a certain languishment. He who at other times knows no other impulse but that of anger and predilection for the fight, has become a prey to feelings of an entirely different character. Overcome by the power of love, he is filled with tender desire and seems absorbed in thoughts that overcloud his understanding. In order to bring this disposition of mind unambiguously forward, the artist has introduced a small Cupid who, seated on the ground at the foot of the figure looks upwards with malicious drollery from his lurking place. The lower part only of this illustrative figure is ancient, but there is every appearance of its bearing a near resemblance to the original. The meaning of this adjunct is sufficiently clear. It is the god of love subjecting to his dominion the god of war. The compact muscular built apparent in the young hero acquires greater prominence from the state of repose delineated with so masterly a hand by the sculptor. The upper part of the body is bent considerably forward. He holds his left knee, which is pushed upwards with both hands, and his right leg is stretched outwards on search of repose. This endeavour instinctively to give relief to his exhausted limbs, recalls sensibly to mind the fatigue of the battle-field. His shield and helmet lie neglected on the ground and with his left hand he holds the sword still enclosed in the sheath. The chlamys, one end of which is slung round his arm covers the hip in broad folds. His hair is short-cut, and the lateral portions of his skull are remarkable for breadth, which we find to be the case with animals having combativeness largely developed. The swelling lips have a reference to the wrath wont to fill his soul in the conflict; but his eye which at such times casts a keen and penetrating glance around him, gives evidence of fatigue and clearly betrays an expression of tender languishment.

HERMES.

110. Hermes is not inferior either in courage or bravery to his elder brother Ares, and even excels him in temerity and vigorous action. The valour of his character is however modestly concealed under the more useful talents which he has been enabled to bring to the highest degree of perfection. Craftiness is more akin to his nature than physical strength, a clever artifice more than a deed of glory, a practical advantage more than the best and fairest reward of virtue. He is therefore a most useful instrument in the hands of Zeus, and of the



Olympian gods who feel themselves bound to exercise a mediating influence in the affairs of men. He occupies the same position in respect of peace that Ares does with regard to war. Strife and contention challenge mankind to the combat, but peace and concord call forth the exercise of self-denial and moderation. On account of this latter quality, he becomes the herald of the gods, representing others and acting for them. This perfect abnegation of his own individuality and amiable resignation to the will and the views of others is multifariously delineated in works of art, in which he exhibits an astonishing pliability of character almost amounting to a constant metamorphosis.

111. A marble head placed upon a hermes brings before us an embodiment of the ever restless, but refined and thoughtful qualities, which were stamped on the character of the son of Maia at his birth. His head inclined gently to one side, his quiet and meditative look, and his modest demureness hardly give any indication of what harbours in the being of this dignified and accomplished youth. Were we not already acquainted with the roguishness and trickery of which he is capable, we should scarcely believe that these round and harmonious features could conceal such a disposition. It is only by instituting a detailed examination of these, and comparing them with the incredible accounts we have heard of his doings that we can gradually understand, how mischief and cunning form a part of his inborn nature, how they have grown with his growth and strengthened with his strength, and how the favourite of the Graces can be rude and unmannered. We acquire at length a conviction that the national character of the Greeks is clearly and distinctly reflected in this ideal divinity. Whoever puts faith in the amiable acquiescence expressed in his countenance, may rest assured of being soon overreached. His eyes are immoveably fixed on some external object with an expression difficult to interpret; and yet we fancy that behind this lurks the endeavour with cunning circumspection to discover and turn to advantage the weakness of the individual with whom he has come in contact. His curly hair appears from under the broad brim of his travelling-hat; the latter indicating the messenger of the gods, continually on the move and ever exposed to the burning rays of the sun.

Pl. 87.  
Head of Mercury:  
Vatican.

112. The sly, crafty, and remarkably speculative disposition of Hermes, is more openly and richly developed in another marble head belonging to the Marquis of Lansdown. His eyes full of life are already on the watch for the winnings which he hopes will the next moment fall to his share. His finely moulded nose is the seat of penetrating acuteness. The eloquent lips give indication of extraordinary elasticity. The muscles of the ears seem to possess the same sensitiveness observable in wild beasts whose attention is awakened by the slightest noise. His short-cut and slightly curled hair is of thick growth, and falls considerably over his forehead. The petasus covers his head, the broad brim of which protects it from the rays of the sun and the severity of the weather.

Pl. 88.  
Head of Mercury Lansdown:  
London.

113. One of the most perfect and beautiful representations of Hermes is afforded by a bronze statue of life-size, found at Herculannum and now preserved in the museum at Naples. The god appears in a state of repose. He has just taken his seat on an elevated rock from whence with a keen and watchful eye he can overlook the events, the regulation and guidance of which seem to have been entrusted to his care. We may almost perceive the muscles of his breast still beating in consequence of those violent efforts that now tend to sweeten the few moments of repose. He has drawn in the left leg, and rests his elbow on the thigh; his right leg is stretched out, and he leans with the right arm on the rock upon which he is seated. This characteristic position refers to the inward impatience, but quiet expectation with which he awaits the issue of the affairs committed to his superintendence. He formerly held loosely in his left hand the

Pl. 89.  
Resting Mercury, Herculanean bronze statue:  
Museum at Naples.

caduceus with graceful and playful carelessness. The talaria with which he has winged his flight through the air, are fastened with straps which cross each other with sufficient lightness, but not so much as to interfere with the freedom of the joint. The knot is tied in the form of a rosette under the sole of the foot, in order to preserve from injury this appropriate adornment. He rests the weight of his right foot carefully on the right heel, and that of his left on the toes, whereby the position of the figure, so beautiful and natural in conception acquires greater gracefulness and variety of tone, in the same manner as the rhythmes of a beautifully composed chorus glide harmoniously into each other.

Pl. 90.  
Mercury of  
the Belvedere:  
Vatican.

114. Of no other representation of Hermes do we possess such numerous and excellent repiques as of that distinguished by its beauty and perfect proportions from which the celebrated one in the Belvedere of the Vatican is derived. The god is in an upright position pensively looking down on the busy occupations of mortals, his head being slightly inclined to one side. The trunk of a palm-tree which serves as a support to the figure seems to have a reference to his occupation as president of the palaestra. There is no other symbol to indicate his character, both arms being broken, and their attributes lost. No covering veils the wonderfully symmetrical and harmonious build of his limbs, which owe their perfection to a systematic cultivation for the furtherance of which the Greeks instituted their public games and festivals. The light mantle serving generally as a sort of shield for the left arm rather than as a covering to the body, is thrown over his shoulder and wound round the arm below the elbow. The dignified and quiet composure of the whole figure indicates the spiritual superiority wherewith the god exercises the duties of his office. We perceive no trace of passionate agitation of soul, though each lineament breathes of the tension undergone by every faculty of his mind. The latter lies concealed, undiminished in power, beneath the surface of his features to which it imparts a species of mask-like torpidity. In vain we endeavour to fix the particular moment of the spiritual expression, so perfectly and tangibly delineated. This life-like representation is as inscrutable as the internal character of a truly great man, raised by his genius to a high station above the surrounding multitudes. In an ethic point of view, we scarcely possess a single monument of ancient art possessing equal claims to excellence and perfection.

Pl. 91.  
Mercury-  
statue:  
Palazzo Far-  
nese.

115. Among the repetitions of this type the statue still remaining in the palace Farnese at Rome, though of inferior artistical merit, is still of considerable importance as affording a tangible proof that the statue previously considered was really a representation of Hermes. We find here distinguished traces of the talaria which were fastened to his ancles-the unequivocal attribute of Hermes. Although the parts wanting in the Vatican statue are here also principally restorations, yet the artist has been guided by numerous remnants which having been skilfully put together, we are thereby enabled to form a lively conception of the celebrated work of the Belvedere, on which no modern artist has been bold enough to lay his hand. His right hand appears to have rested on his side, and in his left he held the caduceus the traces of which are still perceptible on the arm above the elbow.

Pl. 92.  
Bust of Mer-  
cury:  
Gem. of the  
Dolce-collec-  
tion.

116. The impression of a gem preserved by Dolce, of great beauty and very perfect in execution, represents a front view of a bust of Hermes which is more particularly recognisable by the caduceus raised above his left shoulder. His character is here unfolded in earnest and expressive motions, accompanied at the same time by his usual closeness and tranquillity. His glance might well excite a sentiment of fear, and it was probably with a reference to similar representations that mention was wont to be made in ancient times of the appalling form of black Hermes. This was none other than the leader of souls, so serviceable to Pluton, who



conducted the shades of the departed into the dark mansions of the nether-world. The inexorable severity he displays in the exercise of an office so full of terror to mortals is delineated in his powerful features with masterly truthfulness. There is something rigid in his look, and his firmly closed lips seem every moment about to open and give utterance to the dread word by the power of which he recalls from this life those whose names have been pronounced by the goddess of destiny, and marked out as the prey of death.

117. On one of the two candelabers already mentioned Hermes appears as the herald of the sacrifice and is placed between Zeus and Here. He grasps with his left hand the head of the ram which has been brought to the altar, and with his right presents the goblet filled with nectar to the ruler of Olympus. His head is inclined with reverence and he evinces that solemn demeanour which free and noble minds feel themselves involuntarily called upon to testify in the presence of beings placed in a higher sphere of existence. The officious devotedness evident in each of his measured movements, has nothing in common with the servile disposition, with which we see the barbarian nations of heathen antiquity filled in the presence of their gods. Mingled with the expression of faithful devotion is still manifest that feeling of independence which was inborn with the Greeks, and which is perfectly reconcilable with genuine submission to the representative of a higher power. The chlamys is thrown around his shoulders like a shawl and falls over the breast and back in beautifully draped folds. His head is covered by a travelling hat which, here, assumes in conformity with the relief-style the appearance of a cap. The composition gives evidence of a masterly planity, being freely and richly developed, notwithstanding the narrow limits within which the artist was confined in the arrangement of the group.

**Pl. 93.**  
Mercury on  
the basement  
of one of the  
Barberini  
candelabers:  
Vatican.

118. A statue in the Vatican Museum represents Hermes with reference to his double avocations as musician and athlete. These two occupations were the two chief ones of liberal education in Greece and between both these opposite directions he occupies a mediatory position from his thoroughly practical character. Notwithstanding the slenderness of the proportions his body is of solid and powerful build, and the muscles are remarkable for their sharp and firm outline. The growth of his hair also indicates an individual of extraordinary power. We observe the characteristic inclination of the head which has obtained in all the representations of the god we have as yet subjected to our observation. The chlamys is fastened by a clasp, originally adorned with a ram's head, to his right shoulder. It is then cast over the left, and ultimately falls over the left arm. The caduceus which he holds in the left hand is new, and is of brass, but the wings above the forehead are antique. These seem to refer less to the swiftness with which he is wont to rush through the ether, than to the velocity of his ever restless thoughts which thus obtain a symbolical expression. The lyre constructed by the inventive god of a tortoise-shell and of the horns of animals which he had stolen from Apollo and killed, is supported against the trunk of the palm-tree supporting the figure, the slender limbs being too weak for the purpose. The instrument indicates that the umpire of the palaestra is also a lover of music, a science he understands how to turn to his advantage when occasion requires. A principal feature in his character receives, here, also expressive illustration, the faculty namely, of subjecting whatever falls into his hands at once and exclusively to the principle of utility. Every representation of the god bears a reference to this bent of his inclination, and by keeping this steadily in view, we may always be enabled to distinguish, with sufficient certainty, the statues of Hermes, even without the assistance of the attributes, from those of Apollo, who continually moves in an ideal sphere of pure poetical existence.

**Pl. 94.**  
Mercury with  
the lyre:  
Vatican.

Pl. 95.  
Mercury enthroned with  
the lyre:  
Villa  
Borghese.

119. A marble statue in the villa Borghese represents Hermes in a sitting posture, his left arm leaning on the lyre, which is covered with the mantle thrown over his left shoulder. He holds the plectron in the right as if he only awaited the moment, when he is to strike the strings in accompaniment. Although this monument has been botched in many places, there can be no doubt with regard to the position and being once sure of this, it merits appreciation on account of its originality. The arrangement of the masses of drapery, the position of the figure, and the expression of the whole representation, give evidence of a certain simplicity characteristic of this god. It recalls the pastoral life which, according to the fable, was the first stadium in the varied career of Hermes. Could we suppose the head to have belonged originally to this statue, we should proceed to a nearer examination of the features. It has however been apparently taken from some other old figure and merely serves the purpose of rendering the effect of the body more pleasing and intelligible.

Pl. 96.  
Mercury with  
the purse:  
British Museum.

120. In statues that have undergone considerable dilapidation like the one previously considered, we are confined to a few prominent points, by means of which we must endeavour to enliven the representation and obtain a general idea of the original conception of the work. Small bronze statues, on the contrary, possess the advantage of being generally found in a high state of preservation and we are thus enabled to institute an examination into the merits of all the various parts of the delineated divinity. This is of the greatest importance with regard to the arms and hands, the mimic action of those parts being always full of life and expression. A miniature figure in bronze, found at Lyons before the middle of the last century, displaying the finest and most delicate execution and now belonging to the British Museum, represents Hermes as the god of commerce. His travelling-mantle is thrown carelessly over the left shoulder, and in his right hand he holds a purse apparently made of skin of some animal and without seam, the contents of which he seems to offer in exchange of the merchandize pointed at with his left hand. The expression of his countenance corresponds precisely with the importance of this transaction, by means of which the superabundant productions of one country acquire an increase in value, by their being sought for the purpose of sending them to another where there is a scarcity of the article. He has the appearance of being rather the donor than the receiver of the benefit, and speaks of the object in question as if he cared but little for its acquisition. He refers to it, as it were, only accidentally, but at the same time finds means to let the full value of the metal-treasure which he offers in exchange, be well understood. This little statue of which several excellent repetitions have been handed down from ancient times, testifies the great esteem in which the original was held, and offers a material proof that the Greeks did not take so very impoetical a view of treasures, even praised by Pindar himself, as our modern interpreters of ancient art would make us believe, when they cry out against the prosaic feeling conveyed by the adjunct of the purse. It is indeed even highly expressive and poetically significant, commercial intercourse having the tendency to transform the perishable goods of this world into the most durable of existing substances, into the noblest of metals which rust can neither consume nor destroy.

Pl. 97.  
Mercury Ludovisi.

121. The mediatory activity of Hermes requires its highest development when he exercises the gift of guiding the hearts of mortals by his eloquence. A statue which has been handed down in various repetitions, and must, consequently, be referred to a highly celebrated original, affords a delineation of this part of his practical vocation. We have given an engraving from a copy in the villa Ludovisi, which agrees in all its principal parts with the so-called Germanicus in the Louvre. In this representation we also meet with the characteristic inclination of the



head, to which we have more than once had occasion to call the attention of the reader. In connection with the present figure, it would seem to indicate the attentive consideration necessarily preceding a well-digested and profound discourse. The internal collectedness to which he is on the point of giving a dialectic development is excellently reflected in the present composition. The right arm is new, but the position must have been pretty nearly the same, judging from the fragments that have been preserved and put together. The chlamys is gracefully thrown over his left arm whence it seems on the point of gliding to the ground. The beautiful and full forms of his body correspond with the harmony of his features. His hair is short-curled and stiff, indicating the teeming vigourousness pervading his whole frame. This renders more striking the contrast presented by the pure spiritual activity into which we see the being of the god melt away. We see him endeavouring with wonderful self-denial and by the most specious reasoning to awaken conviction and to promote the active exertions of mankind, which he is prepared to aid by means of the powers with which he is invested. The petasus adorning his forehead is distinguished by the constant adjunct of wings.

122. The family of Kronos returns as it were to its primitive origin in Hephaestos, the god **HEPILÆSTOS**. of the forging power of fire, whose seat and hearth are situated in the interior of the globe. The secluded nature of his dominion, which is even represented by the fable as a consequence of his expulsion from Olympus, involuntarily recalls the fate of Pluton, the eldest son of Kronos, who most nearly resembled his father, and whose existence is, at is were, with the body of the earth closely connected. Artistical representations of this god are very rare, and comparatively speaking more circumscribed in the mode of conception, although the ideal has been perfected by first rate artists belonging to the best periods. If we confine ourselves to single figures, such being exclusively appropriate for the purposes of this work, we shall hardly be able to find one that excludes every ground of uncertainty. In every case we must avail ourselves more or less of suppositions, and trust to fortunate speculations. As in endeavouring successively to offer instructive specimens for consideration, it is not required to search so much for delineations of a light and subordinate nature whose principal feature consists in the accumulation of external adjuncts, as for those which present as much as possible a clear and decided expression of character, we have limited ourselves to the examination of those monuments which, if really dedicated to the god, present this requisite perfection of plastic development. Since it has been our intention to exclude from the specimens given in this work, all stiff and antiquated representations of the gods, delineations on vases and even coins, we have confined ourselves in the present case to such alone as presented a higher degree of artistical excellence.

123. In a bust in the Vatican Hephaestos may be recognized by the workman's cap covering his head, and protecting it against those injurious influences to which all are exposed, who work with fire and operate on metals. The expression of his countenance is severe, contrasting with the youth and energy of the features. His glance teems with that fearlessness and resolute tranquillity requisite to master and transform the unyielding metal by aid of the most unapproachable of elements. The broad full chin recalls his mother Here. The mouth is finely formed and characteristically closed. The nose indicates that peculiar tension incident to individuals whose lot it is to be constantly on the alert. The arch of the eye-brow is of peculiar formation. After rising to some height above the inner corner of the eye it falls again considerably towards the outside corner. The outward parts of the ears are nobly and delicately formed, a peculiarity indicating elevation of character. We may daily observe that the elements in which man exists, and the manner in which they are subjected to his activity, become reflected, as it were, upon his

**Pl. 98.**  
Bust of Vul-  
can:  
Vatican.

soul. In the labours of the forge what is required, is not so much brute force as that sure and keen glance here so beautifully delineated, and thanks to which he can gaze on the overpowering glare of the fire, like the eagle on the searching rays of the sun.

Pl. 99.  
Vulcan,  
bronze - sta-  
tue: -  
British Mu-  
seum.

124. In the extreme scarcity of certain and highly conceived representations of the mighty fire-god, a small bronze figure in the British Museum is of great value. His figure is here moulded with sharpness and decision. Unfortunately both legs are for the most part restorations, a circumstance much to be regretted with regard to this god, on account of the very characteristic contrast visible between the weakness of the limbs, and the powerful conformation of the upper part of his body. Even without the assistance of this comparison, the eye cannot fail to be struck with the strong and powerfully developed muscles of the breast and the brawny arms. Indeed without seeing these parts in activity, we may easily perceive that the right arm has acquired the robustness visible in every sinew by the constant wielding of the sledge hammer, which must have been originally placed in his hand. Not less characteristic is the peculiar movement of the left arm which by handling the tongs, belonging also to the original figure, has acquired that apparently careless and even indolent appearance here expressed, and which at the same time conveys the idea that he is ever ready when necessary, to set to work. In consequence of the unequal division of muscular power, we perceive a certain dissonance between the upper and under parts of the body, which communicates a certain obliqueness to the former. The arrangement of his garment, by leaving the right shoulder free, tends to increase the effect still more. The expression of his countenance is bold and announces firm resolve. His keen and decided glance tells of the experienced master. The nose is powerfully drawn together by the sympathetic tension of muscle, betraying unwearying exertion. Constant thought and the untiring exercise of his avocations have deeply furrowed his forehead from which the hair rises stiffly upwards. His head is covered with the workman's cap, which might be regarded as the surest attribute of the fire-god, did we not often meet with it in the statues of several heroes. There can however be no doubt in this case from the conformation of the body already described, which forms a striking contrast to the general corporeal development of those gods who aimed at excellence in the games of the palaestra. Every feature tells here of the stiffness and unwieldiness which renders Hephaestos so ridiculous when he leaves his smithery to take part in the action of every day life as Homer has so gracefully described.

Pl. 100.  
Bearded head  
of Vulcan:  
Gem of the  
Dolce collec-  
tion.

125. The impression of a gem preserved by Dolce's impressions seems to represent Hephaestos from the stooping posture of the head, and the keen artistical glance with which he regards some particular object. In order to render the former more prominent, the engraver has introduced not only the neck, but also a part of the breast and arm. He has thereby clearly expressed that this inclination of the head is neither the result of the weakness of age nor of intemperance, but that it results from the nature of those occupations incumbent on the god as the artificer of works curiously wrought in metals. His hair is bound together by a row of fillets, and falls behind in smooth tresses over his neck and shoulders. The locks covering his brow are slightly curled. His fine and carefully arranged beard covers the lower part of his face. We see clearly that the delicately closed mouth is seldom wont to avail itself of the gift of eloquence, as is usually the case with artists who are chary of words and prefer another mode of giving expression to their ideas; but so much the more lively is the glance of his searching and practised eye. It is more tranquil than bold, more penetrating than cunning, and betrays that composure which renders the eye rather the bright looking-glass of the soul, than an organ of exploration, as is the case with the eagle, the lion and all animals of prey. The delicately profiled nose gives



evidence of that tension of muscle expressive of the gentle thoughtfulness and attentive care requisite for the furtherance of serious occupations. In this manner the whole being of Hephaestos is absorbed in productive exertion.

126. We herewith close the circle of the superior gods, having endeavoured to analyse the ideal on which their characters are founded and to carry it back to its original conception. Such as are aware of the great number of sculptural representations existing of these divinities, will have observed that we have been very sparing in the choice of examples. This limitation appeared to us indispensable in furtherance of the end we had in view; which was solely to furnish those who are desirous of acquiring a knowledge of monumental art, with a methodical introduction to the study of these productions and one adopted for laying a solid foundation for future progress. Those who venture to turn their attention at once to works, the artistical handling of which presents difficulties even to the practised archaeologist, and who allow themselves to be so far led astray as to proceed, in the interpretation of ideas entirely foreign to our whole train of thought as they would in the unravelment of a modern charade, destroy, at the very outset, all taste for the sublime and beautiful conceptions lying concealed in the sculptured treasures of antiquity. It is the duty of every efficient teacher to proceed with caution and foresight in leading his pupils to a knowledge of the classic writings of the ancients; and it is much more necessary to follow this method with regard to works of art, since the promiscuous study of productions appertaining to a varied circle of ideas only tends to involve the mind in inextricable confusion. We have therefore purposely refrained from all allusion to the designs of ancient vases, as these can only be properly understood when the mind has already undergone a certain preparation.

127. It being of much greater importance in the study of sculptural works, as in that of the ancient classics, to understand thoroughly a few choice productions than to acquire merely a superficial acquaintance with a great many, we cannot sufficiently insist on the student's directing his attention, as soon as possible, to the plaster-casts of the great master-pieces. In case these should not be easily attainable, an excellent substitute may be found in the numerous photographs now to be had of the finest monuments in the Vatican Museum. It is true that by means of these impressions made by the hand of nature herself, and which, in their truthfulness, have far exceeded anything the art of engraving could ever hope to accomplish, an entirely new era has begun for the study of ancient sculpture; yet the unpretending outlines which we have given in this work, apart from the consideration of a possibly greater circulation on account of cheapness, will always be of practical utility, as enabling those who have not had the advantage of an artistical education to fix their attention exclusively on forms, and to make abstraction from the mere external charms of light and shade. In mythological representations more particularly it is important to grasp the essential of the production, since a misunderstanding of the modal beauties of a work of art, generally leads to a misapprehension of the idea therein concealed. If this receives a modern colouring, the best part of the intellectual conception will be lost.

128. As there will doubtless be numbers who may object to the method we have adopted in the explanation of ancient works of art as being too high-sounding and exaggerated, we shall only observe in conclusion, that in order to obtain a just and complete appreciation of the merit of artistical productions which essentially belong to a pure poetical sphere of conception, it is much less injurious to take a too-elevated view of the subject, than to regard it with cold prosaic exactness. The imagination is not long in losing the warmth of enthusiasm even in the most



favourable cases, and if at the outset we should rather discourage than promote its elevating influence in artistical disquisition, it will be impossible, even for such as feel themselves at home in the higher regions of poetry, to return again to a state of poetical feelings.

### ERRATA.

Page 3.	No. 9.	Pl. 3.	For „Zeus sucked by Amalthea”	read „Zeus suckled by Amalthea”.
„ 5.	„ 18.	line 2.	„ „more”	read „mere”.
„ 7.	„ 23.	„ 2.	„ „of Zeus”	read „of the marble figure of Zeus”.
„ 8.	„	„ 2.	„ „overcoming”	read „over coming”.
„ 8.	„ 28.	„ 13.	„ „imported”	read „imparted”.
„ 11.	„ 37.	„ 12.	„ „repanding”	read „expanding”.
„ 19.	„	„ 10.	„ „in”	read „on”.
„ 27.	„ 72.	„ 7.	„ „the hand”	read „one hand”.
„ 29.	„	„ 14.	„ „luxurious”	read „luxuriantly”.
„ 31.	„	„ 10.	„ „vigor”	read „vigor”.
„ 37.	„ 89.	„ 16.	„ „the head is also”	read „Not only the arms but the head is also new”.
„ 37.	„ 90.	„ 3.	„ „at preference”	read „by preference”.
„ 43.	„ 102.	„ 6.	„ „graceness”	read „gracefulness”.
„ 45.	„	„ 19.	„ „headless”	read „heedless”.
„ 48.	„	„ 1 u. 27.	„ „built”	read „build”.

















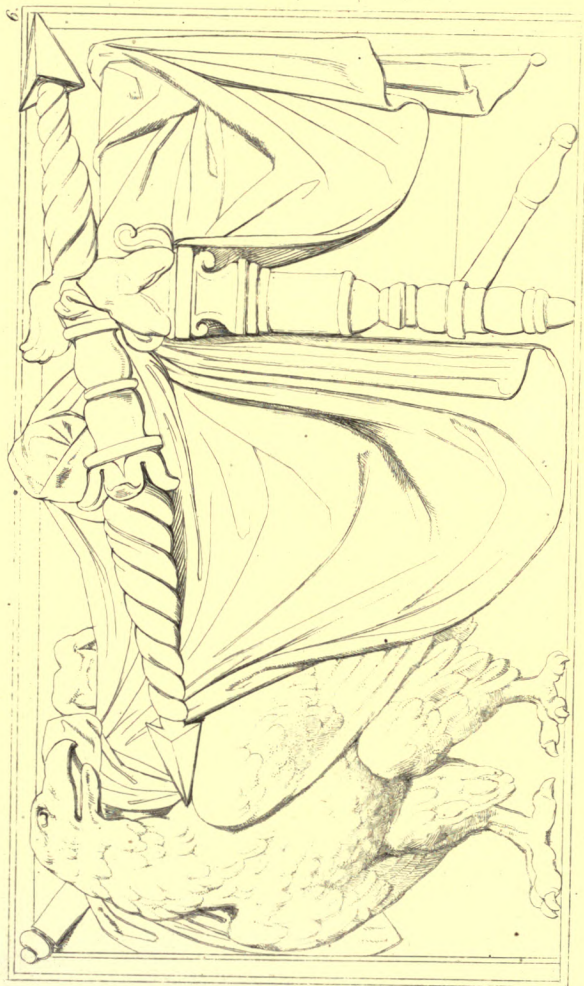
























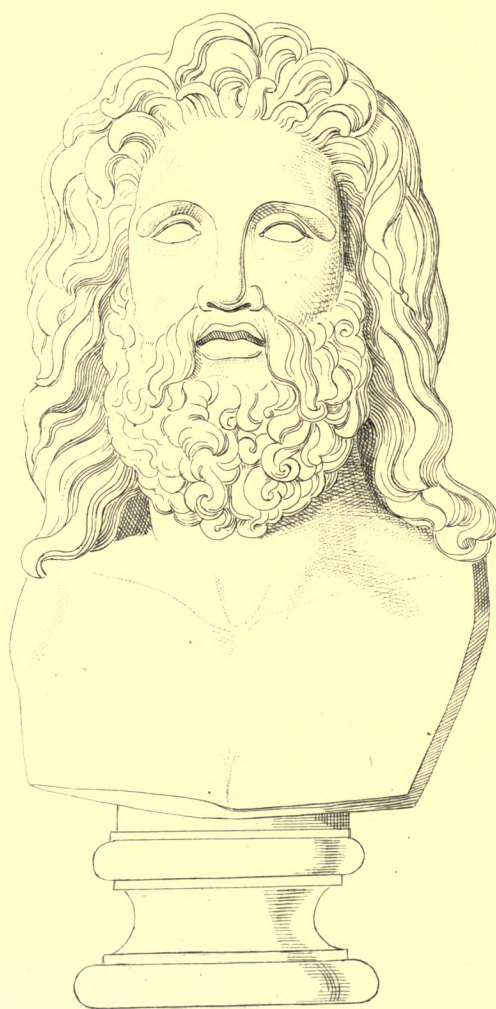








































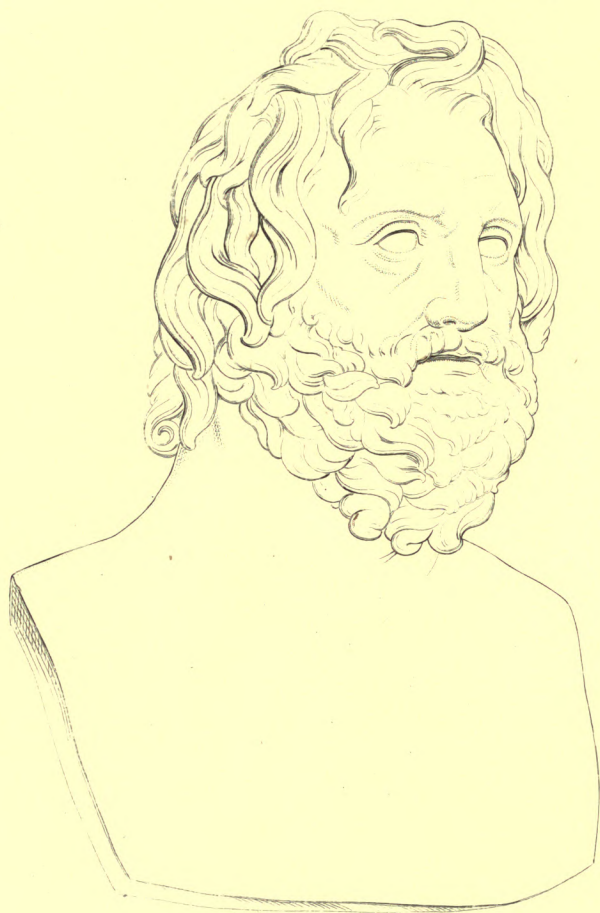






















































































































































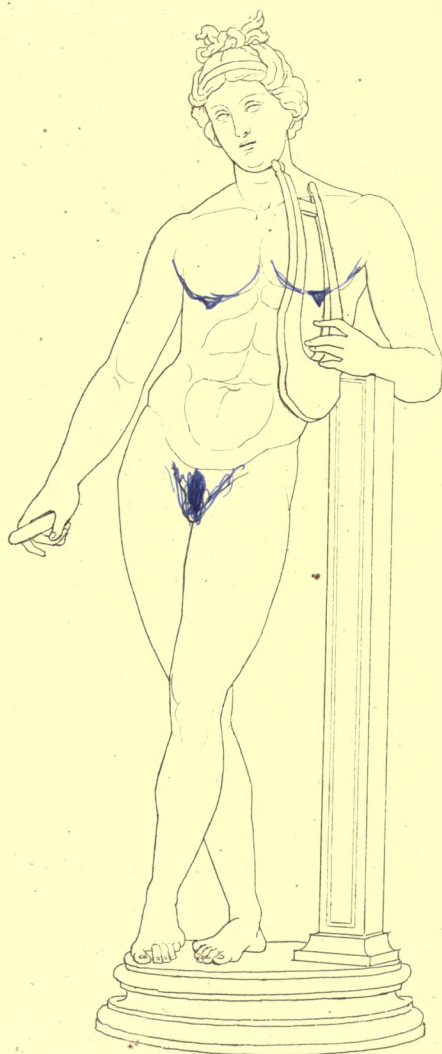








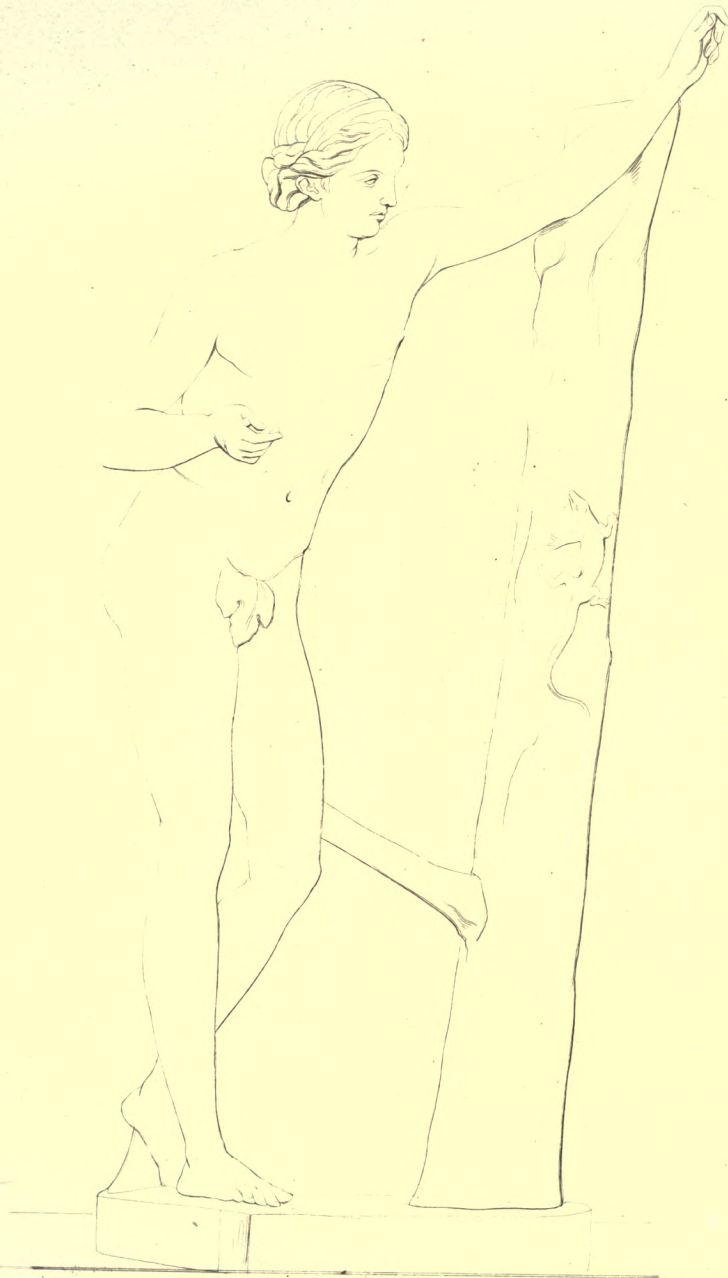






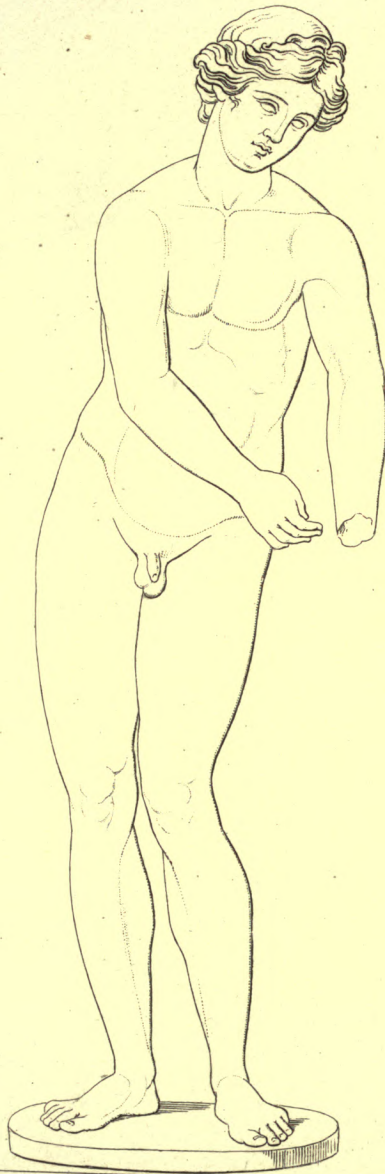
















































































































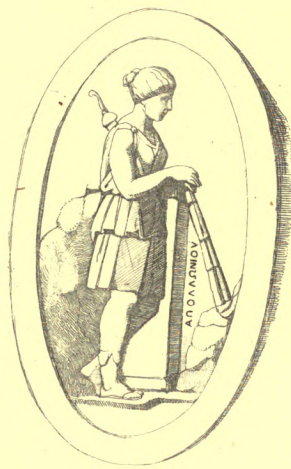
































































































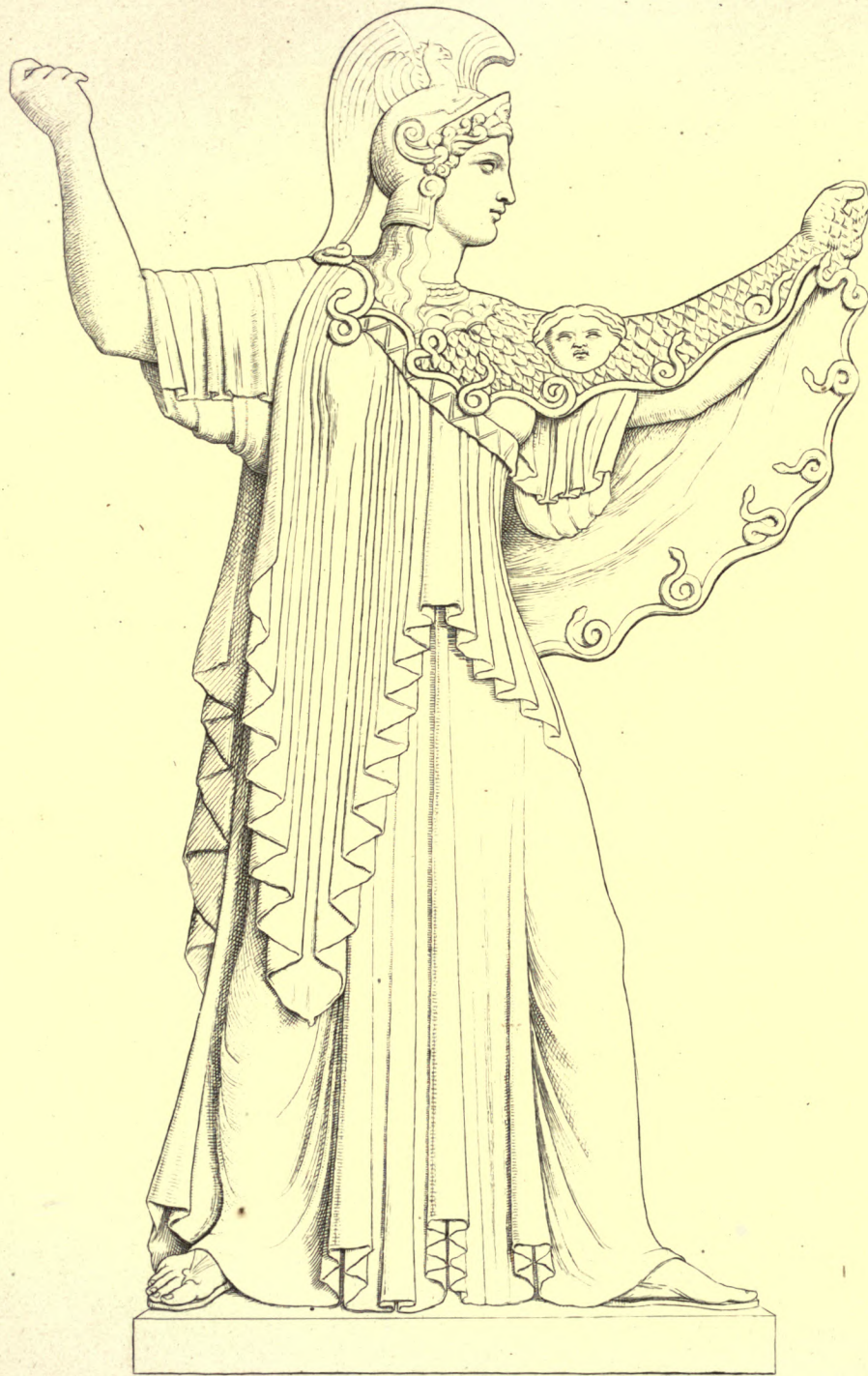
























































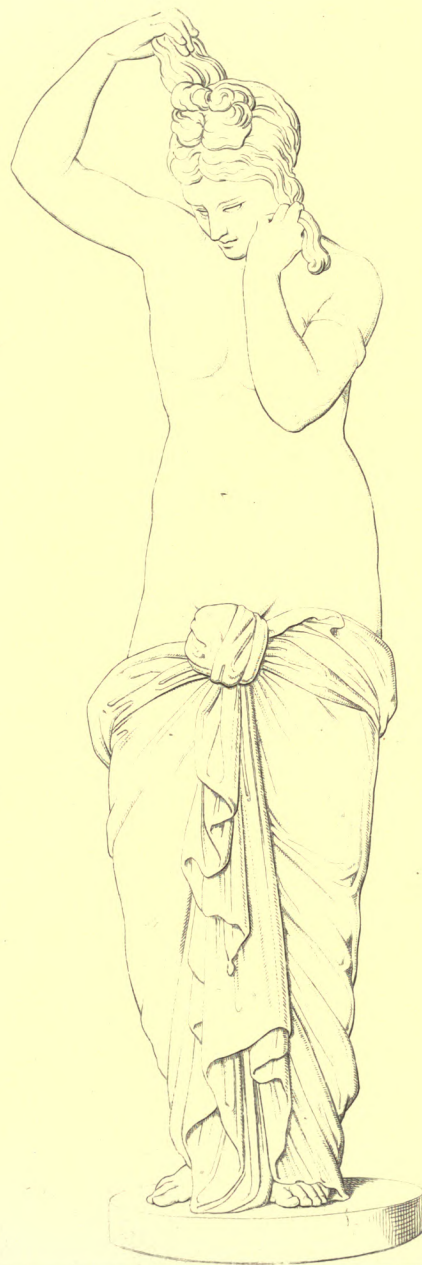
















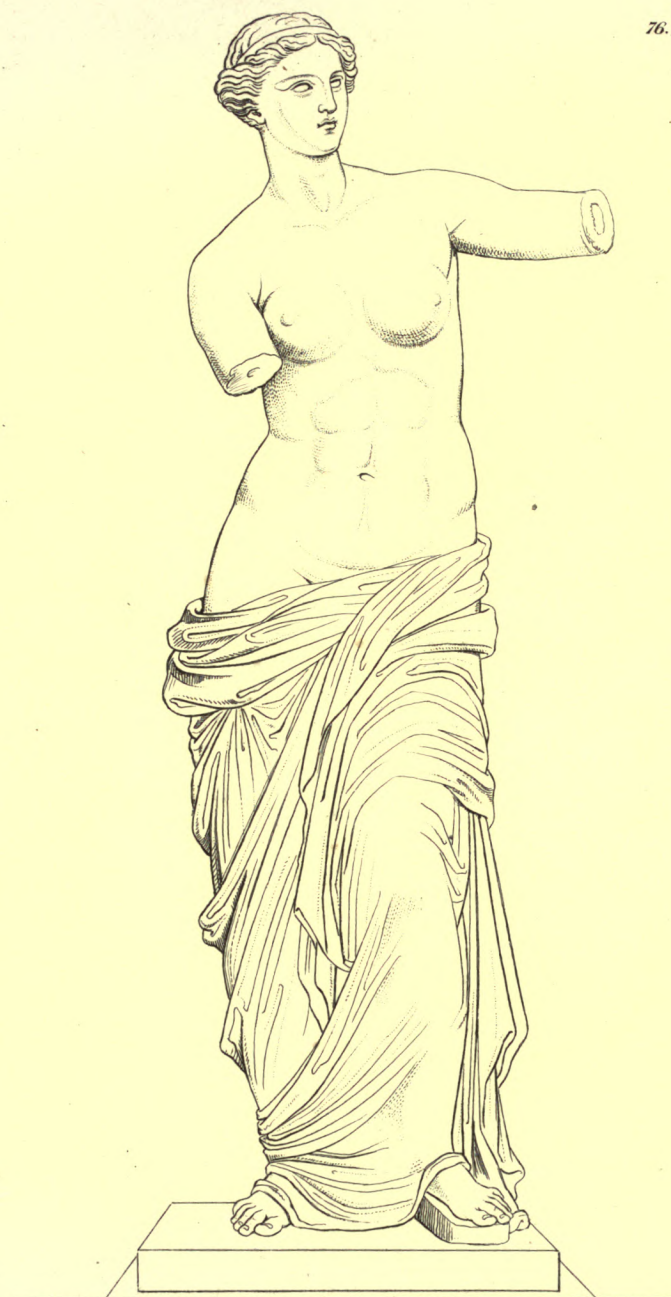
























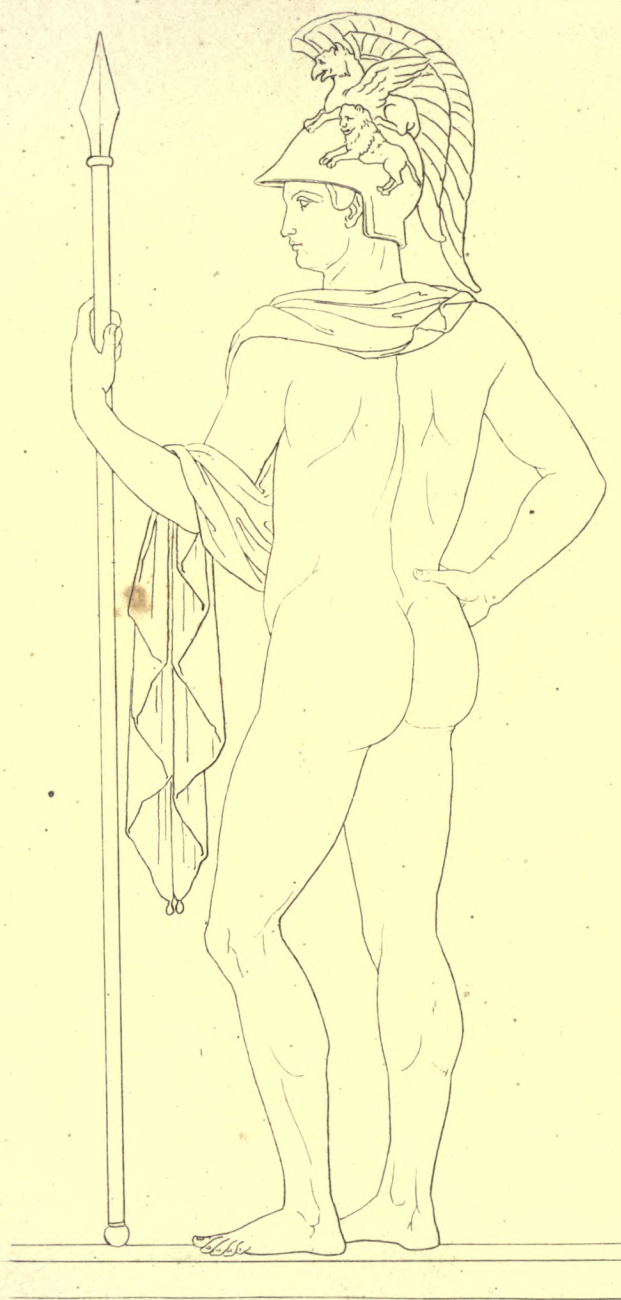
















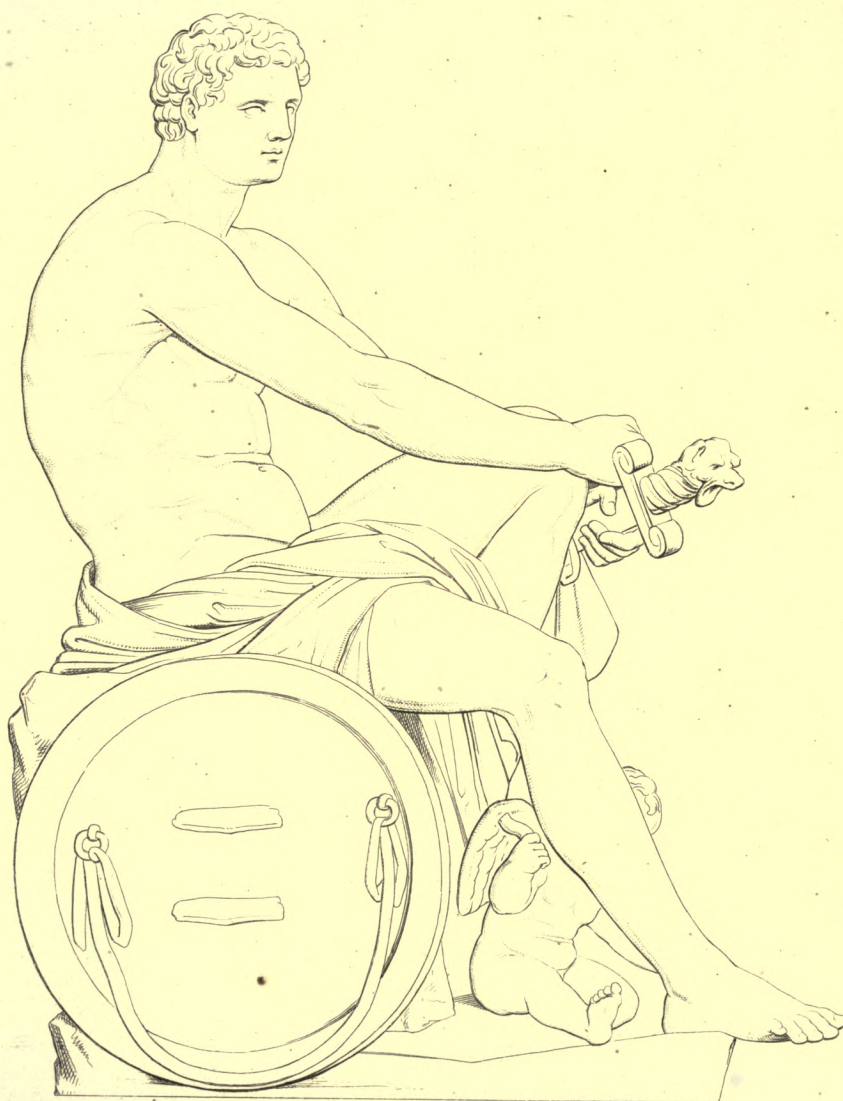
































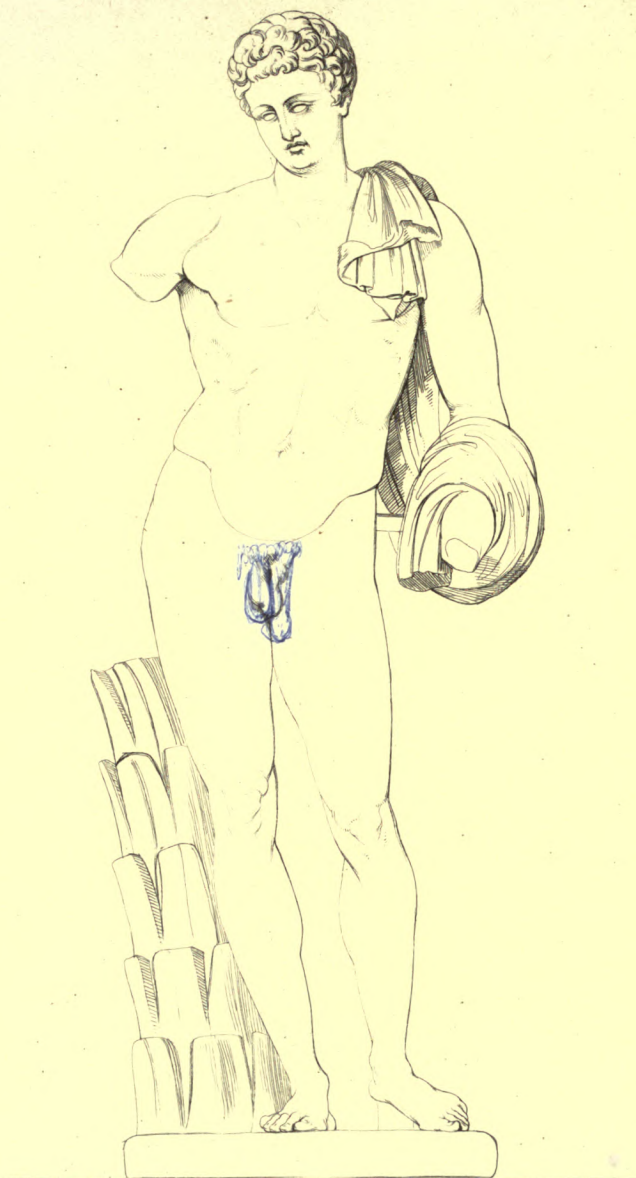








































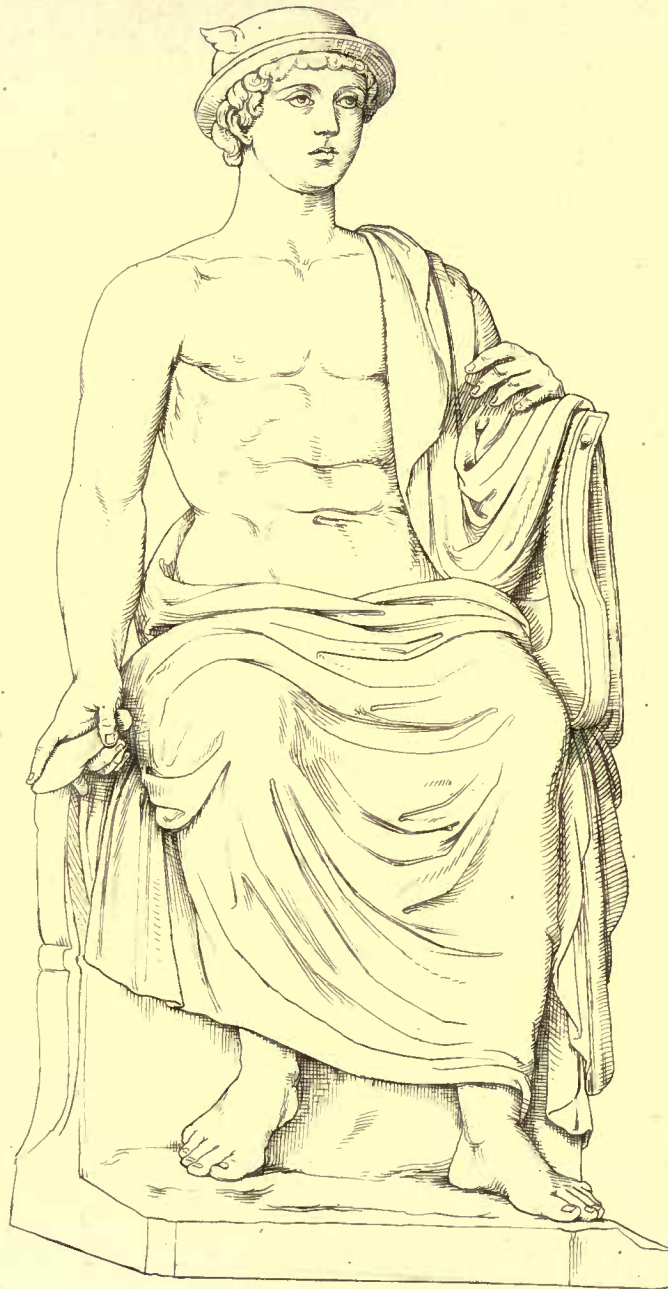








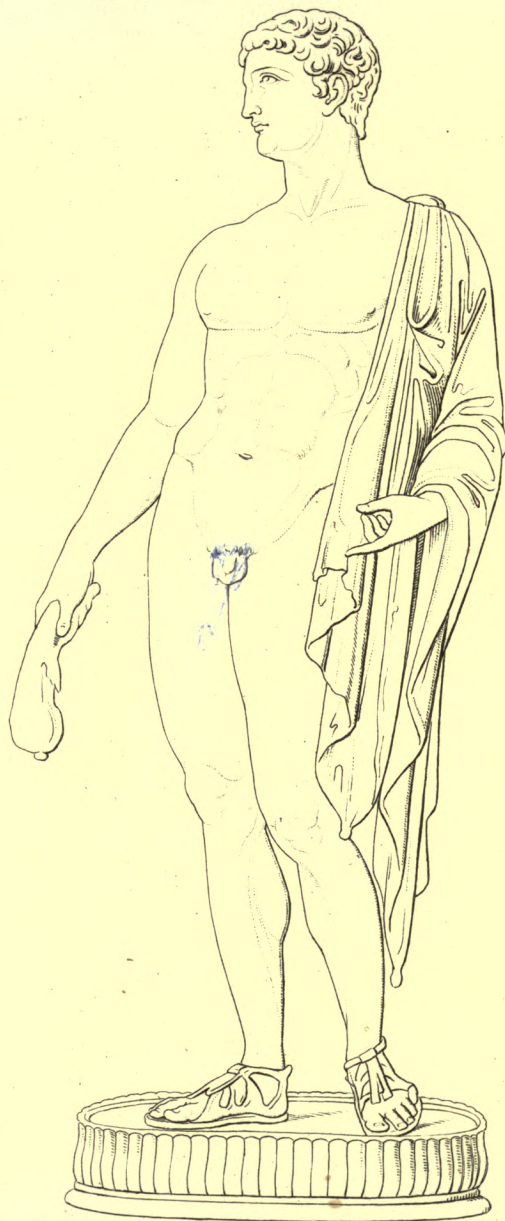
















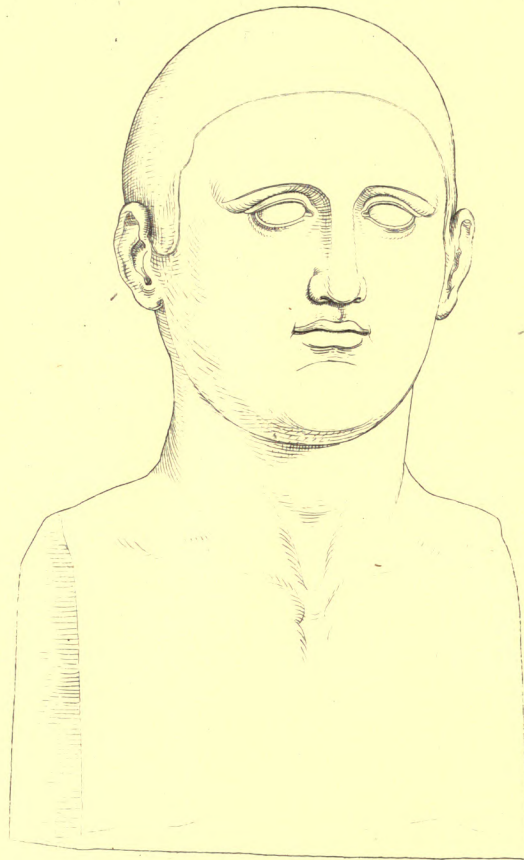
















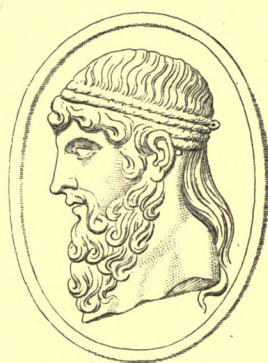


































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